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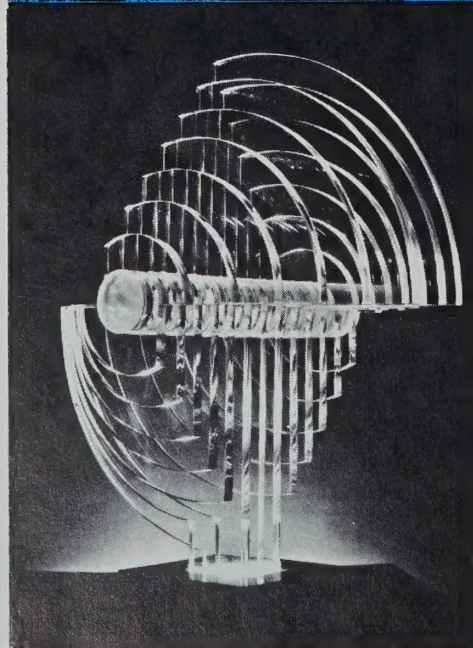
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Speaks Out



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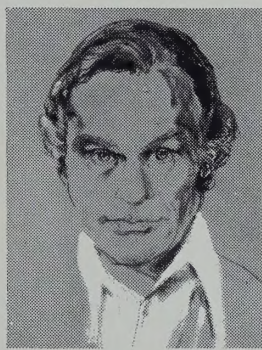


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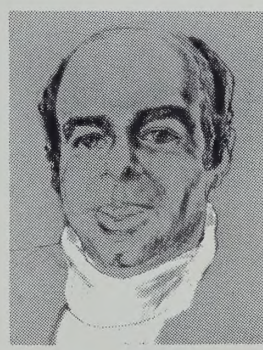
Bill Blass



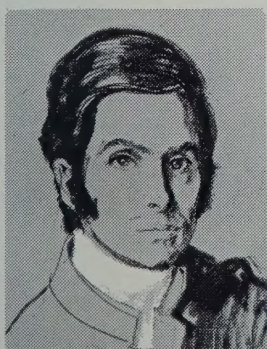
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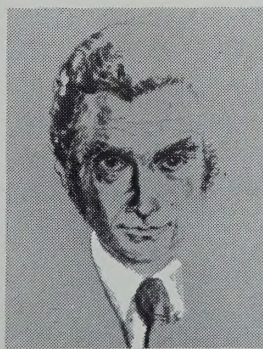
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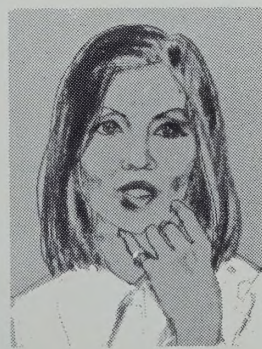
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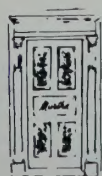
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APRIL, 1973

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*ON OUR COVER — "Parade" by Orville Bulman
is one of 38 paintings opening a one-man
show this month in Atlanta. Sales help to support
the High Museum of Art.*

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DATELINE:

palm beach



Palm Beach has always had a certain affinity for royalty and vice versa.

Enchanted with the resort last year, King Hussein of Jordan returned this season with his bride Queen Alia, sister Princess Basmah, and sons Abdullah and Faisal.

Typical tourists (or perhaps not so typical if one considers the two planeloads of Secret Service agents, State Department officials, Jordanian aides and security officers lodged at the Breakers), the party set out fishing with the Jim Kimberlys, enjoyed one of those "ever so private" dinners at the Page Huftys, shopped on Worth Avenue, toured Lion Country, ate at the delightful La Crepe de France, and were at various times scheduled to go scuba diving, fly to Cypress Gardens and visit Disney World.

Although King Hussein was "on vacation," he did grant an interview with the Palm Beach Daily News at the John Mulcahys' oceanfront estate where he was staying. "Progress toward peace (in the Middle East) is in the world's interest," he noted and urged the United States to exert its influence to help secure a "lasting peace settlement."

Police roped off Flagler Drive in front of the house (with permission of the area's other residents), the Coast Guard patrolled the ocean front and the Secret Service was everywhere. "Security is tighter here than in Jordan," an aide told us confidentially and added that in Jordan, Hussein is known to drive about the country without any guards at all. Even so the young king probably holds the world record for surviving attempted assassinations. It doesn't seem to worry him too much.

"I'm a fatalist . . . when my time comes, it comes, so I face every day as a normal day," he told us.

* * *

Popular Manalapan artist Orville Bulman executed this month's cover. The painting (36"x40") entitled *Parade* is one of 38 in his one-man show opening April 15 at Atlanta's Coach House Gallery. Gallery sales help support the High Museum of Art in Atlanta.

Bulman is looking forward to another one-man show in October at the Hammer Galleries in New York.

* * *

It's Palm Beach hobbyists who are featured in this April issue. And what hobbyists they are!

We found George Headley's jeweled bibelots breathtaking and we think our readers will delight in them too. Lou Gartner and his elegant needlepoint made us feel all thumbs. And who could possibly keep up with Dick and June Davis?

Fashion this month is from Sara Fredericks (where Queen Alia reportedly bought a Heinz Riva gown) and Bonwit Teller whose nightgowns were photographed in rustic settings.

A profile on the irrepressible Stanton Griffis rounds out what we hope is a month of good reading. □

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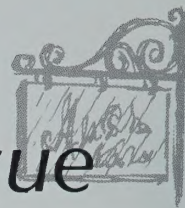


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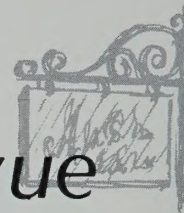
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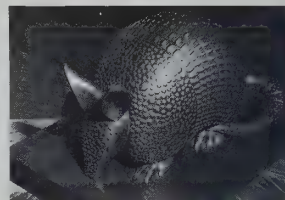
Proudly Presents
"The Young Bride"
by Sevek

This painting, reminiscent of Modigliani, is far more colorful and impressionistic than his predecessor. Sevek is famous as one of the most important artists on the French Riviera. Collectors from France, England and the Netherlands can not acquire enough of his works. Many are sold even before completion. Among his most enthusiastic patrons was Walt Disney who had collected more than fifty of Seveks enameled works. We at the Galleria were fortunate in obtaining four unique examples. Come and see.

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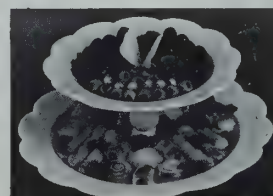
*Yellow flowers, green
 leaves, in Italian
 wrought iron. Linen on
 vinyl shade. 37½ in.
 tall. Lamp is \$89.95
 at Golden Lantern
 193 E. Palmetto Park Rd.
 Boca Raton, Florida*

*Right from the pond,
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*Wild chrysanthemums in
 decoupage repousse
 by Annie Laurie.
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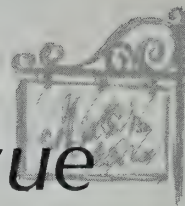
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Texas

By HARRIET WEAVER

A Birthday Celebration

A grateful Houston honored patron of the arts Miss Ima Hogg with a special concert by the Houston Symphony Orchestra — which she founded in 1913 — in magnificent Jones Hall where 3,000 gathered to celebrate her 90th birthday with champagne, rose-covered cakes (real roses) and Artur Rubinstein!

Her dark gold tresses stylishly coiffed and wearing an elegant silver and apricot brocade gown — enhanced with those fabulous antique aquamarines — she entered on the arm of Tom Johnson, general manager of the symphony, as search lights lighted the sky. Five members of the orchestra's brass heralded her arrival. She came from a private dinner honoring her, given by good friends Mr. and Mrs. James Griffith Lawhon.

Symphony president Charles F. Jones and honorary chairman of the evening Gus Wortham both lauded her from the stage, reading a letter from President Nixon and proclamations from Governor Preston Smith and Houston's Mayor Louie Welch.

The Great Lady of Texas, as Governor Smith designated her, stood straight at her seat and responded in

a clear and strong voice, "I'm overwhelmed by everything that has happened today, but there are so many people who have worked without recognition . . . to make this orchestra what it is, I think I should be giving this party to honor *all* those who have worked so hard for the Houston Symphony and this occasion."

She also told the audience that when the plan for the birthday concert was revealed to her, "I just melted."

Rubinstein, who "admits to 85," thrilled listeners by brilliantly playing not one but *two* concertos — Chopin's Concerto No. 2 in F Minor for Piano and Orchestra, Opus 21, and Brahms' Concerto No. 1 in D Minor for Piano and Orchestra, Opus 15 — as gifted young Lawrence Foster, Houston's new maestro, conducted.

The standing ovation brought a delightful encore, *Happy Birthday*, played as only Rubinstein could play it. The beloved virtuoso's rendition inspired 3,000 voices to sing — very softly — *Happy Birthday, Miss Ima, Happy Birthday to You*, a real love song.

After the concert — a benefit for



Miss Ima Hogg, named a Great Lady of Texas by Gov. Preston Smith, chats with pianist Artur Rubenstein, who played with Houston Symphony at a concert celebrating Miss Hogg's birthday.



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the Symphony — the indefatigable pair joined a joyous group for Rubinstein's favorite midnight menu — scrambled eggs and bacon — in the Whitfield Marshalls' mansion.

As the two chatted over the late repast — conversation ranged from concerts to the cookbooks he collects — he impulsively kissed Miss Ima, who exclaimed, "Just imagine me getting kissed by Rubinstein!" Endearingly she told him, "You're the same kind of person as you are a musician."

The irrepressible pianist retorted smilingly, "You mean I'm that bad a performer?"

Miss Ima, daughter of the late Governor James S. Hogg, first native-born Texas governor, not only knows music, she loves it, and as a girl studied piano with the finest teachers.

But her interests are not limited to music. She is equally knowledgeable in the art field and has given her beautiful residence, Bayou Bend, and all its priceless artifacts and art works, including the Remington Collection, to the public.

The Winedale Center of the University of Texas, "... a vital habita-

tion for examples of the work of early artisans and for encouragement of creative arts in the present," is one of her pet projects.

She has carefully restored the historical Varner-Hogg Plantation at West Columbia and given it to the state and she is still a guiding light of the Hogg Foundation for Mental Health at the University of Texas.

Among the friends swarming around Miss Ima in Jones Hall were the L. E. Schericks, Mr. and Mrs. Mark Edwin Andrews, Gen. Maurice Hirsch, former president of the Houston Symphony Society; pretty Marilyn Wilhelm, Carl Fasshauer, Mrs. D. J. Sibley, president of the Austin Symphony Society; Austin conductor Lawrence Smith and Mrs. Smith; former Ambassador to Australia Edward Clark and Mrs. Clark, also from Austin and Miss Nina Cullinan.

Miss Hogg's personal guests included Mrs. Albert P. Jones of Austin, formerly of Houston, Winedale's director Wayne Bell and three young concert pianists — Alegria Arce, Drusilla Huffmaster and James Dick.

* * *

When Houston's international art-

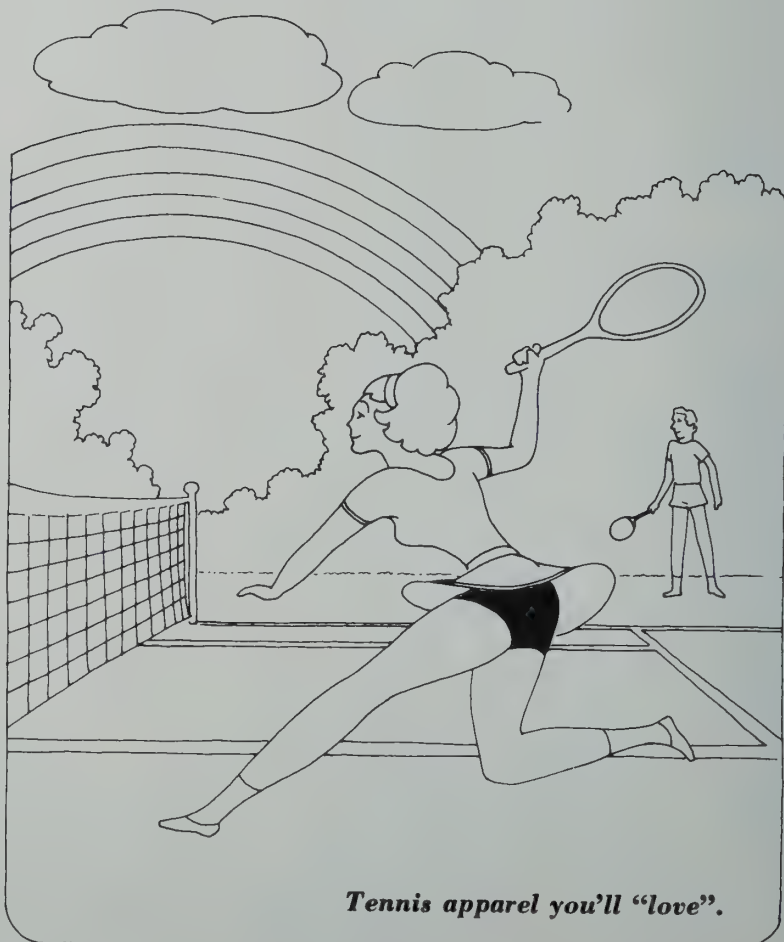
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Mrs. Conard Moore, left, was one of the Houstonians whose likenesses, painted by artist Natasha Rawson, right, were featured at cocktail buffet given by Ann Guest Moore, center.

ist, Natasha Rawson, arrived for the unveiling of Ann Guest Moore's portrait, which she recently completed, she was very surprised to find Ann's home transformed into a gallery showing her portraits exclusively. A bigger surprise was that many of the subjects were present and standing

alongside their respective likenesses.

The unusual tribute arranged by super-hostess Ann gave nearly 200 Houstonians the opportunity to view Natasha's portraits of their friends at a cocktail-buffet.

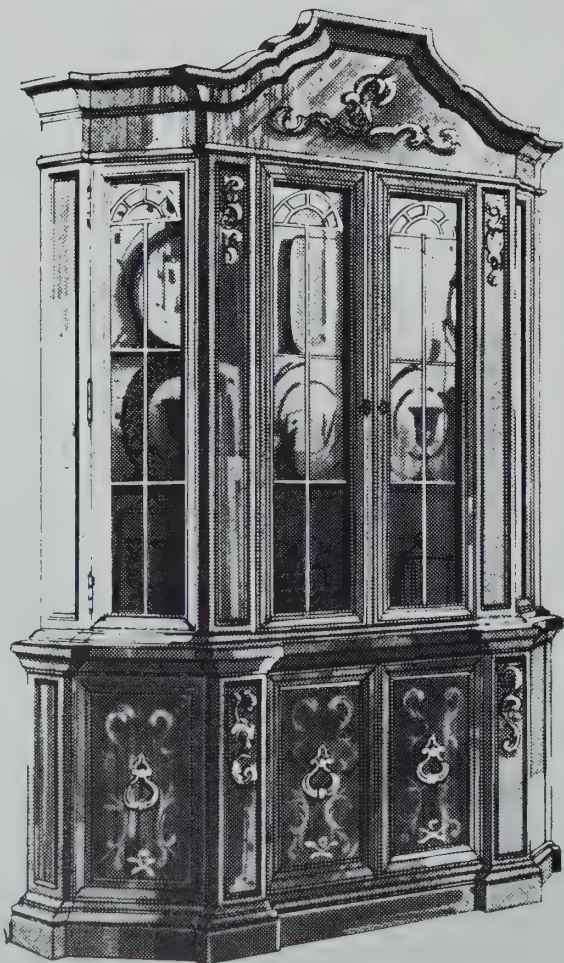
Among those "hanging" were Barbara (Mrs. Kenneth) Franzheim,

wife of the former Ambassador to New Zealand; Dee (Mrs. Conard) Moore (a friend not a relative); both Bill and lovely Lorraine Bland, Dana Stine, Sandra Lucas, Betsy (Mrs. Robert) Moses, Lannie (Mrs. Don) Mullins, attractive Dorothy (Mrs. Robert) Thomas.

Natasha's son Rik and his bride, the former Mary Dempsey of Ohio, who handled the effective lighting, managed to keep it all a secret from his mother.

Shanghai-born and Paris-educated Natasha came to Texas as a bride from New York where she was studying music. As the daughter of a diplomat, she started traveling early in life, and she's never stopped, but Houston, where she's a leader in the international set and active in philanthropic groups, is home.

Multi-talented and multi-lingual, the glamorous artist sang with various symphonies when Stokowski was conducting and she has danced professionally with ballet companies. Currently she is busy as chairman of Houston's forthcoming Russian Imperial Ballet Ball for the Ballet Foundation. □



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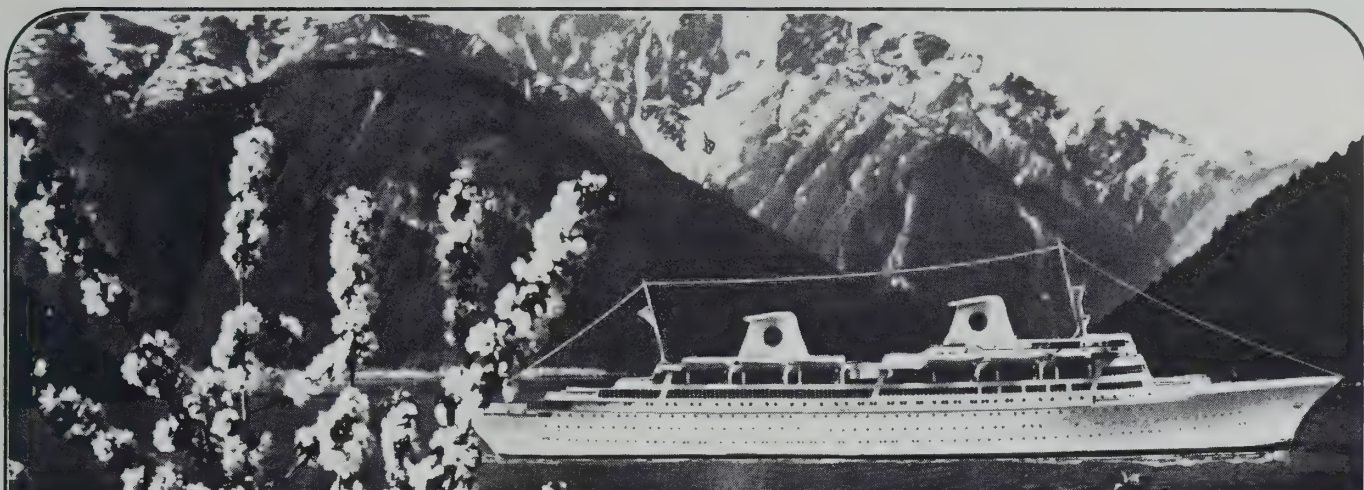
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**JAN. 18
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**AROUND THE WORLD
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**JAN. 22
1974**

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(77 DAYS IF DEBARKING AT LOS ANGELES)

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Chicago

Renoirs and Oldenburgs

By MARGARET CARROLL

Chicago's Art Institute displayed its versatility recently, showing works by contemporary artist Claes Oldenburg and Pierre Auguste Renoir within two weeks.

The party celebrating the Oldenburg opening brought out Chicago's younger social set — those in their twenties and thirties. Many of those attending were members of the Society of Contemporary Art and the 20th Century Art group.

Oldenburg himself attended the opening as did his parents, Mr. and Mrs. Gosta Oldenburg of New York City. Gosta Oldenburg served for many years as Swedish consul general in Chicago and Claes grew up in the Windy City.

He attended the School of the Art Institute before going on to fame and fortune concocting pop art soft sculptures and sketches for colossal monuments.

Among party guests who own Oldenburg works were architect Walter Netsch (one of his is an ice bag sculpture) and Ald. and Mrs. Leon Depres.

The Renoir retrospective of 88 paintings brought out nearly 300 Institute trustees, governing life members and special friends for a dinner preview masterminded by Mrs. Leigh Block, wife of the chairman of the museum.

Nathan Cummings, former Chicagoan who now lives in New York, was a late addition to the guest list. He was in Chicago for a business meeting and just came along with his daughter and son-in-law, Mr. and Mrs. Robert B. Mayer of Winnetka, whose *Madame Gallimard* was in the Renoir exhibition.

(Nate Cummings came from Acapulco to Chicago. Among those who traveled even farther to attend the preview were Parisians Francois Daulte, art historian who had assisted in preparing the exhibition, and Charles Durand-Ruel, grandson of Renoir's close friend and dealer.)

Mrs. Albert D. Lasker came in for a few minutes, too. Mary arrived from New York for a meeting on cancer, and visited the museum to see

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old friends and the two Renoirs she had loaned to the exhibition.

Another out-of-town guest at the party was Mrs. Block's niece, Susan Brody, a New Yorker who works for the Parke-Bernet Galleries. Susan has grown up in the art world. Her father, Sidney Brody, is to the Los Angeles County Art Museum what Leigh Block is to Chicago's Art Institute. The Brodys also were among the lenders to the Chicago Renoir show.

Mrs. William North of Lake Forest, another Renoir preview guest, had a long day, but a pleasant one, in the city. At a cocktail party earlier in the day in the Sheraton-Blackstone Hotel, plans were announced for Marshall Field & Co.'s designer showing and luncheon at the Blackstone.

Beneficiary of the show was the new Rush College of Nursing and Allied Sciences, which will open in September. Mrs. North was benefit chairman. She's on the women's board of the Rush-Presbyterian-St. Luke's Hospital, Rush Medical College's affiliate hospital. And everyone knows that the women's board of Presbyterian-St. Luke's knows how to organize a successful fashion show. Their annu-



The William Norths view Renoir's *The Clown* at recent exhibit at Chicago Art Institute.

al autumn extravaganza in Medinah Temple draws an audience of 4,000. But proceeds of that show go to a chair of pediatrics in the hospital. The nursing college is an entirely new effort for them.

Annual meetings this year showed that the Boys Clubs, opera, symphony and other women's boards have been working their nicely-manicured fingernails to the bone, as usual. Mrs. Lester Crown gets the award for most

entertaining annual reports. Hers to the Boys Clubs and Lyric Opera reportedly were as entertaining as they were successful.

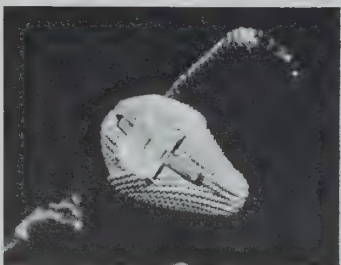
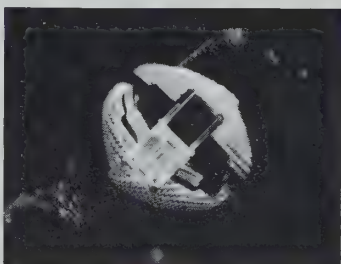
Eleanor Page Voysey, society editor of Chicago Tribune, addressed the 25th anniversary annual meeting of the Guild of the Chicago Historical Society. For her speech on 25 years of life in Chicago, Eleanor wore a 25-year-old black suit, which fit nicely and looked almost like something from Saks' current stock.

At the meeting Mrs. Edward Byron Smith was elected an honorary director of the society. The tea service used at the reception following the meeting now belongs to the society, but once was the property of Byron Laflin Smith, an ancestor of Mrs. Smith's husband and a former president of Northern Trust Company.

The women's board of the University of Chicago is well into planning its May journey into China. Mrs. J. Harris Ward is planning the group's activities. She performed a similar task for the group that accompanied the Chicago Symphony Orchestra on its European tour a couple of years ago, and that trip was memorable. □

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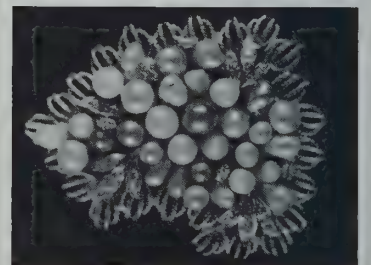
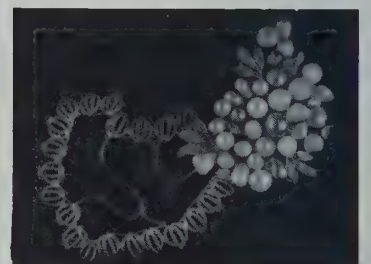


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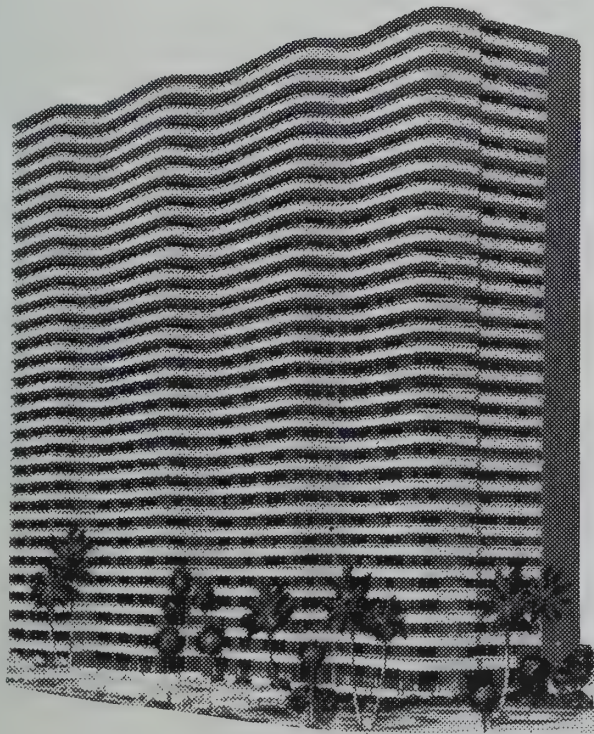
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La Belle Quiche



By ROSA TUSA

The simplicity of many regional French dishes has made them international favorites. One that never seems to lose favor no matter what part of the world one is in is the savory cheese custard pie called quiche Lorraine.

The cooks of Lorraine have always claimed credit for originating the tart, although some writers insist that it really belongs to the Germans who border the Lorraine province. The word quiche is sometimes spelled *kiche* and in Germany quiche is known as *kuchen* from which the word *kiche* could have come.

But the French say quiche is an ancient provincial word for tart or flan, which adds to the confusion.

One thing we can be sure of is that the original quiche was simple food made with plain bread dough and a custard of eggs and cream. Imaginative cooks added other ingre-

dients such as cheese, ham, bacon, lobster and crabmeat to turn this once peasant mainstay into really glamorous fare.

No matter how simple or elaborate the filling, the success of your quiche depends on a tender short crust or puff pastry. When the quiche passed on trays by waitresses at cocktail parties is disappointing, it is generally because a mouth-watering filling has a tough or soggy bottom.

One way to avoid this is to prick the bottoms of the pastry shells with a fork and bake in a hot oven just long enough to set the crust without browning. The filling is added after the crust is cool.

Actor Vincent Price, who has eaten the continental quiche all over the world, says his favorite is the one which appears in *A Treasury of Great Recipes*, which he and his wife au-

(Continued on page 91)



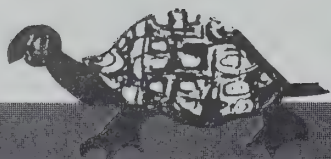
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California

By BERNICE PONS

Black Tie and Tambourine

It was a party on a grand scale with a theme depicting nostalgic 19th century Budapest. All the trappings and pomp that exemplify that classic era were brought into play to create an aura of formal opulence.

The setting was the palatial home of Mr. and Mrs. W. Barron Hilton in Holmby Hills. The resplendent evening was planned by that group of indefatigable, imaginative hostesses, *Les Dames de Champagne de Los Angeles*. Marilyn Hilton (who has always been a special favorite of her noted father-in-law, Conrad Hilton) was co-chairman of the "Budapest-transplanted" party with titled, Hungarian-born Mrs. George K. Bernharth, chairman.

With black tie and tambourine (as the imposing invitations read) the formally attired guests drove through the great iron gates, up the long drive to the Hilton residence into the vast, brick cobbled, flood-lit courtyard, bordered by formal gardens and manicured hedges. There, among Hungarian flags lining the entranceway, guests were escorted from their cars and ushered into the house by young Hungarian students in native attire, while uniformed Hussars with flaming swords flanked the doors.

Wearing a gown of metallic em-

broidered fabric with a gold trimmed velvet bodice, Mrs. Hilton greeted her guests. Her authentic Hungarian headpiece was studded with semi-precious jewels. Kitty Bernharth chose an exquisite white satin gown with voluminous beaded sleeves and typical royal weskit and headdress.

Strolling violinists, also in Hungarian garb, entertained guests as they wandered about the great hall, drawing room, library and dining room of the imposing manse. Sipping cocktails, they feasted upon Hungarian hors-d'oeuvres and such delicacies as *Kocsonya* (meats in aspic), *Liptauer* (an exotic cheese mixture stuffed in tiny peppers and sliced), roast piglet and sausage. All these were served from elaborately decorated chopping blocks.

On hand were Bobbe (Mrs. Edwin Sr.) Pauley, sans her husband (he was duck hunting), Mr. and Mrs. William Burgess, Count and Countess Sante Moro Marco, Mr. and Mrs. Ronald Getty, Gretchen and George Ponty, Kay (Mrs. Clark) Gable with Joseph Lynam and Wanda and Bill Holzhauser. Also, Mrs. Thurmond Clarke from Corona del Mar.

At the stroke of nine a gong was sounded to summon guests to open



Night in Budapest co-chairmen Mrs. George K. Bernharth and Mrs. W. Barron Hilton suggest snacks for Mr. and Mrs. L. James Pelham. The gala was planned by *Les Dames de Champagne*.

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Mrs. Barron Hilton enjoys a Hungarian dance with a member of Karpatok Folk Dance troupe.

the small envelopes presented to them as they arrived, containing the message that dinner would be at the Hiltons' "home away from home," the Beverly Hilton Hotel! Private motor coaches awaited the partygoers to transport them to the hotel.

The grand ballroom was transformed into a Budapest ballroom with ceiling draped bunting in Hungarian white and green, hanging baskets of fern and wildflowers, repeated in the table centerpieces. There was an exhibit of fine Herend porcelains, antique costumes from the early Austro-Hungarian monarchy and other *objets d'art*.

Charles Bolla, the Beverly Hilton's popular banquet director, had been at the Hilton home earlier but was on hand at the hotel to see that all was in order as his staff served a dinner of authentic cuisine. Naturally, there was Hungarian goulash with spatzel, plus stuffed cabbage, chicken paprika, cold carp poached in aspic, red cabbage, lecco (tomatoes and peppers, sauted), cauliflower Polonaise (isn't that Polish?!), nut and poppy-seed cakes and dobos (drum) torte. Green Hungarian wine was served.

Guests dined and later danced to violinist John Nogrady's golden strings orchestra. There was a spectacular performance by the 20-member Karpatok Hungarian Folk Dance Ensemble and tenor Pater Rozsa sang classic and contemporary Hungarian melodies.

Some of the guests stayed until the early morning hours when they joined in lively folk dancing.

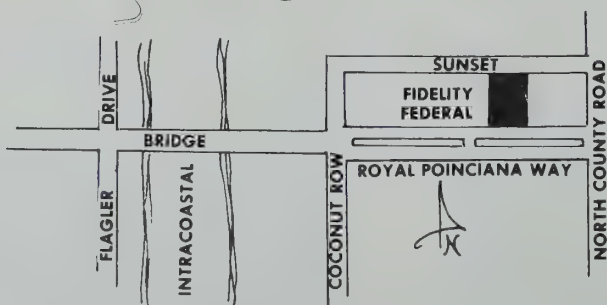
If there is ever a more dramatic party it is likely to be *Les Dames de Champagne* that give it! But this gala would prove hard to top — or even emulate. However, we do hear that Marilyn and Barron Hilton are planning to repeat it for their scores of international friends, possibly flying them from abroad to attend.

* * *

It was hail to the red, white and blue! And Southern California rallied to the call when the west coast premiere of *1776* was held at the National Theatre in Westwood to benefit the University of Southern California School of Cinema scholarship fund.

Vivacious, titian-tressed Mrs. Simon Ramo, chairman of the celebrated evening, wore a gown of flag-blue

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At premiere of 1776 to benefit USC's cinema school are Jack L. Warner, the Simon Ramos.

chiffon, as invitations requested that "Ladies wear red, white or blue." Almost all of them responded, making the audience a patriotic, as well as elegant, sight to see. It was co-chairman, director George Cukor's, idea.

Members of the premiere committee, Mrs. Robert Sully, Mrs. Howard Ahmanson and Julie Andrews wore white, Mrs. William Miles chose red, Mrs. Jules Stein and Irene Dunne, navy blue.

A real attention-getter was astronaut Buzz Aldrin, second man on the moon, who now lives in California's San Fernando Valley.

The evening's festivities started with a champagne reception in the theatre foyer and had all the glitter of a movie premiere of Hollywood's halcyon days.

Present were such film greats as Jack L. Warner, producer of 1776 who donated \$1.5 million dollars for the construction of the new film school at USC; Mervyn Leroy, Ross Hunter, Laurence Harvey (both men in cranberry-red velvet suits), Henry Fonda, Greer Garson, Mae West, June Allyson and scores more.

Many individual and corporate checkbooks are opening as "the industry" realizes the importance of the cinema school at college level. Last year, several graduates received Academy Award nominations and four won Oscars, according to Dr. Bernard R. Kantor, director of the school.

Following the screening, the chic audience moved from the theatre to the ballroom of the Century Plaza Hotel for a midnight supper. American flags flanked silver candelabra on each table, carrying out the patriotic theme of the evening. The First Marine Division's Bugle and Drum Corps played and USC President John Hubbard spoke on the goals of the new cinema complex.



George Frelinghuysen and Mrs. Olin Wellborn III at supper party following 1776 premiere.

Dancing followed until the morning hours, after a supper of all-American fare. The red, white and blue printed menus listed such Americana as Freedom Salad, Poor Richard's Roast Ribs, Virginia Spoon Cornbread and Betsy Ross' Apple Pie a la Mode.

* * *

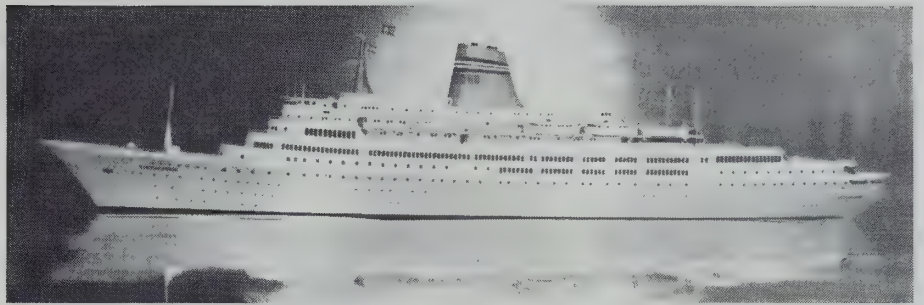
California's own *Villa d'Este*, the beautiful Hotel Bel Air (lakes, swans, landscaped grounds and verdant willow trees as the famous hostelry on Italy's Lake Como) was the scene of a smart and sophisticated party in the hotel's garden room.

King Kennedy, popular southland bachelor, hosted a cocktail party for a group of cosmopolites. Even the tiny blue-point oysters were served in the European manner — each one in a diminutive crystal liqueur glass (to "drink" down) for easy consuming. A seafood bar offered crab legs, shrimp and lobster.

It was a time of "spouses going back to their spouses" as King's ex-wife Harriet Parsons (daughter of the late Louella) was present and affable among the mutual friends they had known together through the years. Eleanore Phillips was escorted by her ex-husband Franklin Phillips. Eleanore, who is west coast editor of *Vogue*, said, "We're good friends — it's so civilized that way, don't you think?"

Nina Anderton, in jewels that don't stop, looked svelte in a long sheath of embroidered black crepe. She was celebrating her birthday and was on the arm of Howard Kessler.

Also present were the Randolph Barbees (the Coca Cola ones) talking to David Knapp, Feliza and Elliott Plowe, the Delmar Daves, Mrs. Evelyn Sharp, Sally Cobb with Mark Taper, Ruth and Carter Ludlow, and the Richard St. Johns. □



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Around South America Cruise, from New York and Port Everglades, Oct. 24/26, 55 days, 17 ports.

Christmas / New Year Cruise, Dec. 19, 7 ports, 15 days.

Great World Cruise, Jan. 4, 1974, 23 ports, 94 days.



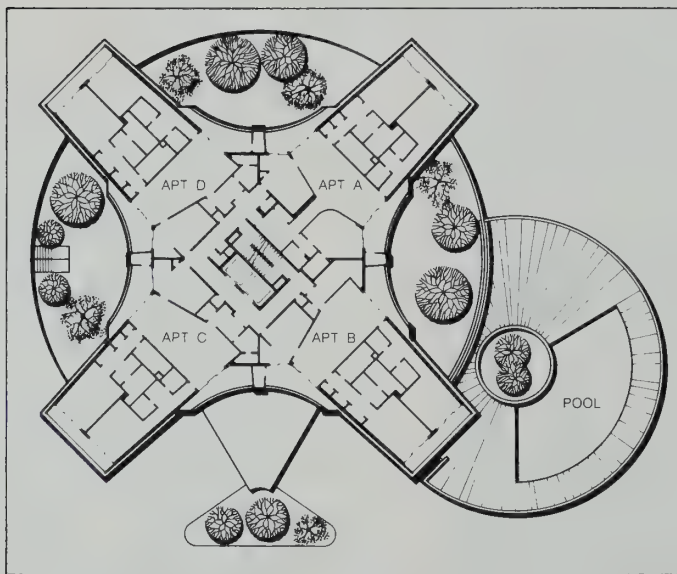
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New York

No Sticky Wickets

By LOUIS GEORGE

New York sans snow until very late is delightfully unseasonable while the social whirl seems exceptionally cultural. Blossoming are nightspots for nightowls while art and antiques hold sway by day.

Some Gotham snowbirds quite naturally flew south, and surprisingly turned to croquet to fill the sports parade between tennis and golf. The competition started with last fall's tournament held in Central Park by the New York Croquet Club. Next, the champs converged on Palm Beach's Breakers Hotel for the annual Croquet Club Invitational Tournament.

Palm Beach's welcome for Manhattanites opened with a reception at the Breakers hosted by S. Joseph Tankoos Jr., top player and founder of the New York Club. George and Judy Schrafft gave a dinner for all players. Good news was announcement of the permanent court at the Breakers, and organization of new teams from San Francisco and Santa Barbara for next year's tourneys.

New York's Croquet Club is headed by Herbert Bayard Swope Jr., and the team also includes Lady Sarah Churchill Roubanis, her husband Theo, Mrs. Walter Gubelmann, Sara Doyle and Lee Messmore.

Upholding honors for Palm Beach were such croquet stalwarts as Liz Phipps, Andrew Fuller, Dennie Boardman, Gracie Ryan, Archie Peck, Horace Schmidlapp, the late Tommy Shevlin, George Schrafft and Buddy Davie. No sticky wickets here, and the score was sociable fun.

Manhattan literally sparkled at the 14th annual Diamond Ball to benefit the Institute of International Education, when several hundred New Yorkers danced at the Plaza Hotel to the music of Peter Duchin who twinned with Meyer Davis, in a decor scented with masses of that heavenly Riviera mimosa.

Far cry from the days Manhattan sold for a string of beads, 'twas a night for jewels to glitter as bright as New York's prestigious set which included Mr. and Mrs. Henry



Archie Peck, Stanton Barbour, George Schrafft, Andrew Fuller play on the Breakers' new croquet court against New York team. (Davidoff)



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Among those on hand to celebrate El Morocco's first anniversary as a private club were Marchese Emilio Pucci, Mlle. Kveta Khanosova.

J. Heinz II, Mr. and Mrs. Arthur A. Houghton Jr., the Hon. and Mrs. Arthur K. Watson and Mrs. Charles Engelhard. Twinkle, twinkle little Van Cleef, Bulgari, Winston, Cartier and Tiffany — to name some of the good company.

Lovely to look at, too, were Diamond Ball's chairmen, Mrs. Edward F. Hutton, Mrs. Tassos Fondaras who brought together the best of Gotham's glamor including Mr. and Mrs. George D. Woods, Mrs. Alfred Gwynne Vanderbilt, and Mrs. Vincent Astor. Many of the diplomatic set attended including Argentina's Ambassador and Mrs. Carlos Ortiz de Rozas. Nearby were the Hon. and Mrs. Henry Fowler, and the Hon. Winthrop Aldrich, as well as Mr. and Mrs. John R. Drexel III and Mrs. Albert Lasker.

Elegance of another midtown moment was the dansant of The Russian Nobility Association in America held this year in the Ballroom-Colonnades of Delmonico's Hotel. Patrons of the annual event are Her Royal Highness Princess Vera of Russia, and Her Royal Highness Infanta Maria Antonia of Portugal.

Titles tripped lightly to music by Count Stephen Re-vay and numbered among the Russian colony and friends were Prince and Princess Alexis Sherbatow, Countess Vera Buxhoveden, and the Princely Nikita and Alexander Romanoffs, as well as Prince Serge Belosselsky-Belozersky, Colonel and Mrs. John Bates, Hurd Hatfield, Serge Ziloti, Mr. and Mrs. Owen A. Brady and Olivia Lam and friends.

Another international event was the 19th Annual Winter Antiques Show that stormed the Seventh Regiment Armory on Park Avenue. Fine weather brought several thousand visitors to gala premiere of the displays by distinguished dealers, and benefited East Side House Settlement and the Winifred Wheeler Nursery.

The Antiques Show stocked wares from a 250-pound ship's figurehead to the extensive patchwork quilt section, as well as Chinese and Egyptian antiquities. Among elite shoppers with an eye for the unusual were Vladimir Horowitz, Robert Montgomery, Mrs. Henry Parrish II, William Wilshire, and Bernard Barenholtz.

Other notable antiques appearing stage-center were the furnishings from the East End Avenue townhouse of Alfred Lunt and Lynn Fontanne. Spotlighted were French, Italian and English furniture that had received such guests as Katherine Cornell, Helen Hayes, Sir Lawrence Olivier,



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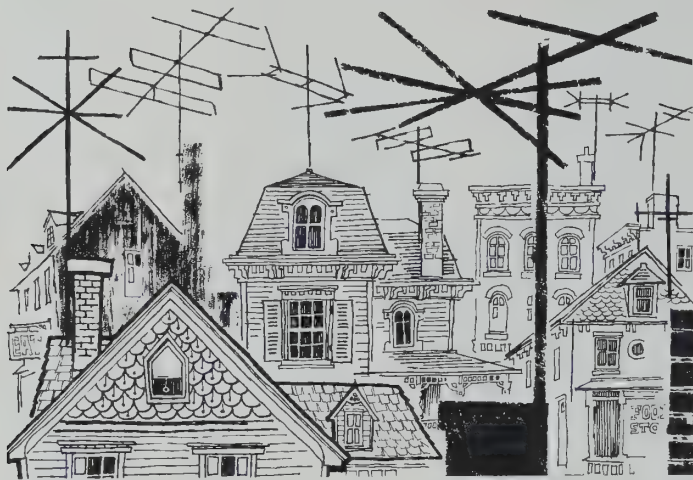
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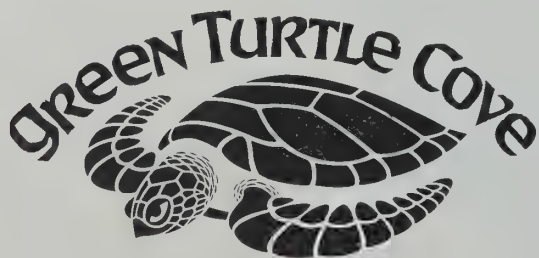


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Aboard the *Cristoforo Colombo* en route to new consulate in Spain are Consul General and Mme. Henri Claudel and their pet, Orpheus.

Vivian Leigh and Sir Noel Coward, to name just a few of the Lunts' guests. The furnishings were auctioned by Sotheby's since the leading couple of the American theatre now reside in Genesee Depot, Wisc.

Antiques now brighten the scene at China Institute on 65th Street with the new exhibition, "Ceramics in the Liao Dynasty," prepared by Mino Yutaka of Harvard University. Although the Liao Dynasty lasted less than two centuries and ended in 1124 it is Manchuria's cultural zenith.

Liao Dynasty works on view include the characteristic pilgrim-bottle shape, the so-called "chicken-leg" jar — an elongated form, eight-lobed dishes in the Sung tradition, and T'ang style parrot-shaped wine vessels. The fine show includes ceramics lent by the Avery Brundage Collection, Philadelphia Museum of Art, Fogg Art Museum, The Metropolitan Museum of Art, as well as a score more museum and private collectors. The China Institute exhibition is on view through the month of May.

A milestone for El Morocco was its first anniversary as a private club — a vintage name with new zest. To mark the occasion, the midtown oasis sparkled with Moët & Chandon bubbly. Celebrities flew to Manhattan's El Morocco to cheer on another year, and to honor Signor Angelo who was presented a silver tray for his 40 years as maitre d'hotel.

El Morocco's elite on hand to raise a glass were J. Russell Forgan Jr., first president of the club, Geoffrey M. T. Jones, Mr. and Mrs. Raymond R. Herrman Jr., Marchese Emilio Pucci, S. Joseph Tankoos, Mlle. Kveta Khanosova from Paris, plus Colonel and Mrs. Serge Obolensky.

Manhattan's dining scene has been in full renaissance of late. Among the most popular of the Chinese gourmet temples is The Flower Drum. Wholeheartedly in the spirit of the New Year of the Ox at the Flower Drum have been Joanne Woodward and Paul Newman, artist Dong Kingman — a frequent visitor to Palm Beach — Mme. Eve Curie, Peter Ustinov, Sir Colin and Lady Crowe, and Patrick Moynihan, too.

Bright with new verve is the Colony in East 61st Street now in the loving hands of L. Carl Demler of East Hampton's famed Sea Spray Inn. Another dining spot phoenix — literally rising from the ashes of a fire — is Manny Wolf's, a 77-year landmark at 49th Street and Third Avenue. New owner is Seymour Ellis who runs five

(Continued on page 101)



In the late 1880's, travel between the Palm Beaches was so difficult that Dr. F.H. Houghton, a West Palm Beach dentist, constructed his dental laboratory inside a houseboat. Although the floating office boasted "every modern machine and appliance," it was highly recommended that appointments be made to correspond with calm weather.

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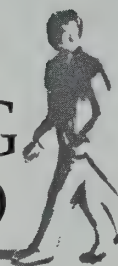
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WALKING AROUND

With The Pedestrian



Our perambulating rounds of a recent evening took us within sight of the Breakers' twin towers and we decided to see if we could make it to the Alcazar Bar before dark. In the twilight the towers seemed hardly more than 10 minutes away.

Actually the walk took 20, and darkness had descended, moonless, as we turned off South County toward the hotel entrance.

It was at this moment that we looked upward at the twin towers, whose floodlights had just gone on, and saw the flying saucers.

At least they registered upon our minds as flying saucers: the backdrop of the dark night, the towers glowing in their floodlights, and these two — well, saucers — dipping and gliding around the southerly tower in a sort of Maypole dance around its flagstaff.

Could the changing light have confused us? Or was our 20-20 not what it used to be? We were sure it wasn't. This was obviously not a situation in which to go off half-cocked. What a fool we would feel reporting a UFO to, say, Fred Mead, or George Frost, or Nixon. So we decided to investigate.

The following morning we went back to the Breakers and, lo, six men were clambering all over the south tower. Our direst suspicions seemed confirmed. Obviously they were CIA and they were picking up flying saucer dust or inspecting cornices to determine whether a landing had been attempted. All those innocent guests dancing around down there to Ralph Stuart's Society Orchestra, celebrating their wedding anniversaries and all that, while intruders from outer space hovered over them. And we had failed to report it! Certain that *mea* would never live down this *culpa*, we began quietly to assemble the facts.

"What are those men doing up there on the towers?" we asked.

"They're putting up a new flagpole," a maintenance man replied.

A likely story.

Through a series of inquiries, we established that the man in charge of putting up new flagpoles was Tom McGrath, vice president of the Breakers in charge of purchasing. He granted our request to go up to the roof. In fact, he accompanied us there. We took a service elevator; we noted how McGrath said to David Wright, the operator, "Take us to heaven." Wright replied, "Heaven is all around us." The CIA is clever about these things, though we considered this password and countersign quite obvious.

Now when we got to the balustraded widow's walk which roofs the Breakers, there were these six men clambering around the south tower — and they were, indeed, putting up a new flagpole. To what lengths this CIA will go. Not wishing to blow their cover, we made discreet inquiries and learned that the new pole, which had been purchased by Vice President McGrath, was made of Douglas fir, 36 feet long, six inches in diameter at the bottom, four inches at the top, and capped with a six-inch 24 carat gold plated ball. These can be bought for \$400 and the vice president explained that he had bought quite a few of them.

"Why?" (A question we calculated would smoke out *something*.)

"Well, the fact is," he said, "lightning keeps striking these flagpoles." We seemed to note a trace of hesitation in the reply. After all, he wasn't going to come right out and say, "These damn flying saucers knock them down."

We expressed interest in pursuing the matter and the vice president put us in touch with Harden Jakra, head carpenter of the Breakers, the man in charge of replacing flagpoles.



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Jakra knew his business well and quickly supplied the following information:

"We have replaced the south flagpole four times and the north three times in the 17 years I've been here — that's not counting the one flagpole which the helicopter dropped through the roof. It's lightning, hits mostly in July. In July, 1958, the south was hit. It was hit again in July, 1961. The north got it in '62. The south, again in July, '66. The north in '67 and '69. And then this south one got nicked in '71 but not enough to knock it down. Actually it stood for another 14 months until it rotted at the base and got blown down last September.

"That helicopter I mentioned — you see, this south tower is open and we can poke the new flagpole up from the bottom. But the north tower with the water tank in it, you can't poke anything up from the bottom so we used a helicopter twice and a crane once.

"The helicopter worked perfectly in 1962, just picked the pole up on the lawn and dangled it over the tower until our men could ease it right

into the socket. But in 1967, I dunno, something went wrong. The man directing the helicopter from the roof signaled a 'wave off' — to veer away and try again — but the pilot thought the signal was 'cut off,' so he dropped the pole. It went through the attic roof right into a service bathroom. Smashed into four pieces. Next time, in '69, we used a crane."

Amazing, we thought, how thoroughly the CIA had rehearsed every-

*"...picking up
flying saucer dust"*

body. Chief Carpenter Jakra hadn't hesitated once, even with the dates. More determined than ever, we pressed, "It must be pretty scary up there."

"Well, maybe for the man who puts up the flags. I'd hate to be attacked by one of those owls."

"Owls?"

"Yeah, ask Vince."

Within the hour we had tracked down Vincent C. Probst Jr., supervi-



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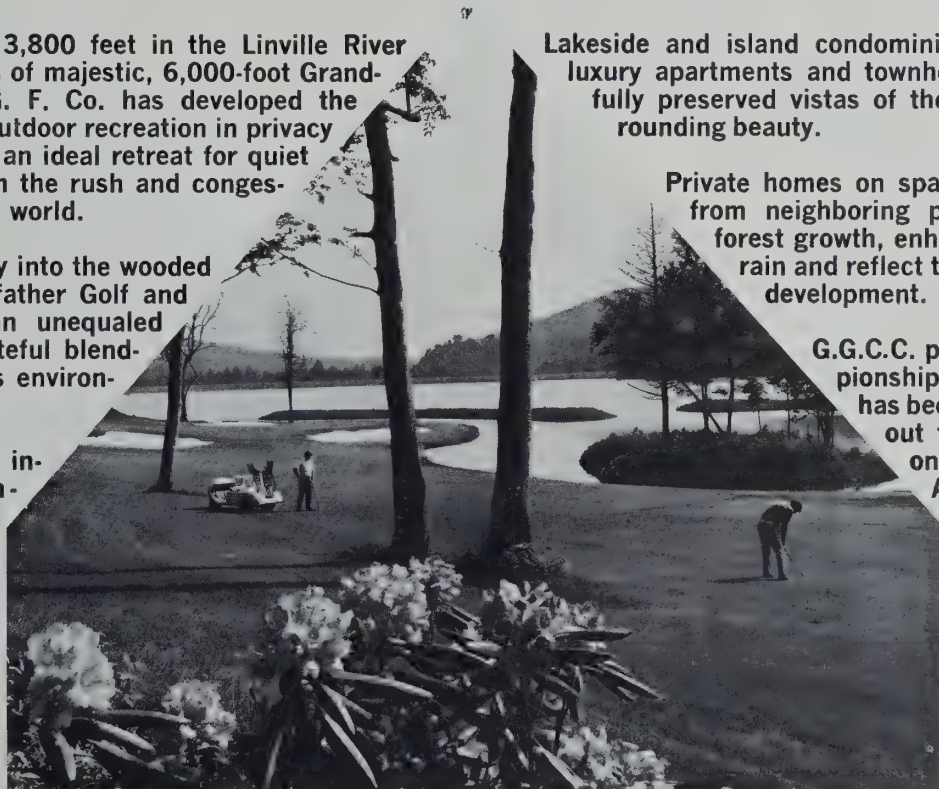
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sor of the Breakers cabana club. He seemed remarkably composed for a man who had obviously just been briefed by the CIA.

"Have you ever been attacked by the owls?" we asked frontally, hoping to catch our man off guard.

"Not really," Vince replied. "You see I go up every morning to raise the flags and every evening to take them down. What I do is go up to the roof, then climb a ladder up the square part of the tower, then another ladder up the octagonal part, and then poke myself out the hatch on the very top."

We were mentally photographing every word. Vince continued:

"Now in the upper part of each tower, just under the flagpoles, well, y'see, some owls live in there. Pretty big, too. I'd say they stand about 20 inches tall, got a wingspread of maybe three, four feet. When I go up there they'll stand perfectly still for a few seconds and then they'll start to approach me, waddling like penguins. They'll hiss a little and click their beaks. I wait a bit and then quietly go about my business. Ordinarily the owls don't seem to mind, but one

time one was waiting for me when I came down through the hatch. He nipped at my pants leg, so I went back on top and sat by the flagpole for 15 minutes. When I came down everything was all right."

Vince seemed a sincere fellow. We couldn't imagine his putting us on like this except out of sheer patriotism. He continued:

"Being owls, naturally they sleep during the daytime and do their flying at night . . ."

A shock vibrated the tendrils of our brain.

"Would you like to see them sometime?"

We were certain all the color had drained from our countenance.

"Just drop over some evening, just after twilight, preferably when there's no moon."

Good God!

"Maybe you'll see them flying around the towers — in the floodlights."

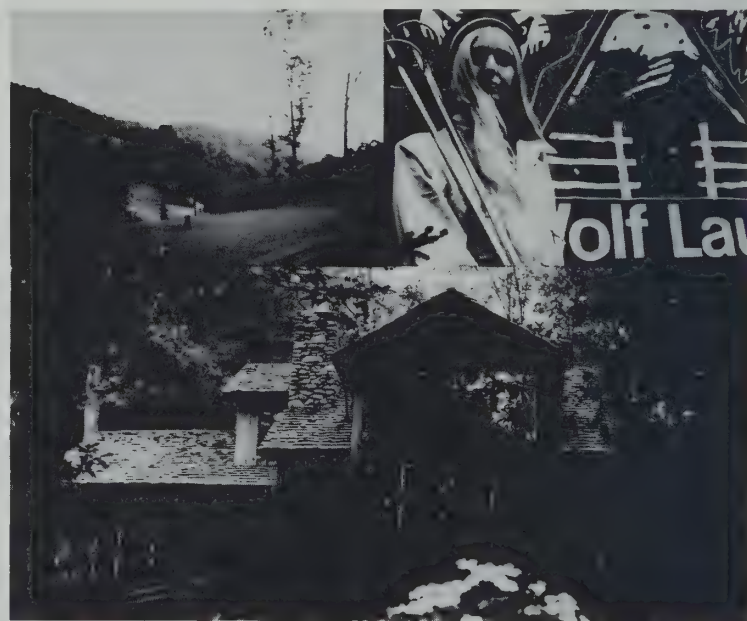
With difficulty, because our breath now came fitfully, we thanked Vince and allowed as how we'd drop over some evening. □

— Howard Whitman



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Page 4, Palm Beach Daily News, Wednesday, March 7, 1973

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Games People Play

**Ladies Golf At Breakers . . .
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BOOKS

By RUTH KALTENBORN

The time has come to talk once again of William Somerset Maugham — that crusty old party who counted on posterity to give him more credit than he received in his lifetime.

In *The Summing Up*, Somerset Maugham wrote, "The belief in post-humous fame is a harmless vanity which often reconciles the artist to the disappointments and failures of his life."

W.S.M. died in December 1965, so it seems sufficient time has elapsed to attempt a reappraisal of that multi-versatile writer who had four plays running in London during one season (the Neil Simon of that period); who wrote the classic *Of Human Bondage* which ranks near Samuel Butler's *The Way of All Flesh*; who turned out credible novels year after year — some fantastically good — and whose short stories have never been surpassed. He was a philosopher whose acid comments against hypocrisy were sharp and telling and true. He was an appreciator and a generous commentator on the works of others.

Writers, after they die, go into eclipse for a while. Who is talking about Hemingway these days? It is Scott Fitzgerald who is now enjoying a resurgence of popularity.

Writers, if they are any good, speak to all generations, not just their own. In time, they find new readers. All it takes is for someone to point out that one is not totally dependent on the current crop of best sellers for reading enjoyment. There is some old gold around, if a reader will just seek it out.

It was easy for me to turn back to William Somerset Maugham, for I have in my personal library almost all his books. Since I was 17, the books of W. S. M. were my special treasures. What stamps are for some, or coins, or shells, or Doughty birds, or antiques, or paintings are for another, his printed volumes are for me.

One night recently, I began looking through them casually — and I was off and away again, back in full enjoyment of his tart and pithy

works. As a philosopher once observed, "A book is a friend whose face is constantly changing . . . return to it years after and it has changed slowly with the change in yourself."

Long ago, I began reading his short stories which, once read, I could never forget. Maugham fans remember *Rain* and *Red* (the author's own favorite) but I remember especially *The Outstation* and *The Lotus Eater*.

The Outstation told of two men, stationed at one of the farthest posts of the old British Empire. One is an overt snob, the other a graceless upstart. The only two white men in the area, they come to hate one another when the newcomer unthinkingly disarranges the carefully stacked newspapers belonging to the other.

What drama Maugham makes of this! "Mr. Warburton, trembling with passion, was left contemplating his papers . . . his headboy's orders were to place one on the table every morning on the veranda with the early cup of tea . . . that clumsy fool had broken up their tight packages." Only death can solve this situation.

The Lotus Eater was about a man who lingers on a lovely island, determined never to go home again — to kill himself when his money runs out. Unfortunately for him, the lush and idle life infirms his purpose and when the time comes, he lives on and on — a tragic figure.

Pick up a collection of Maugham's short stories, they withstand the test of time. He is a most readable teller of tales and, as a 1937 biographer, Richard A. Cordell, observed, "His short stories, through the medium of the popular magazine, reached hundreds of thousands of readers who never attended the theatre and who seldom read a book . . . In his short stories, as in all his works, he did not conceal his likes and dislikes. With pomposity and insincerity he had little patience."

W.S.M. was in this country during World War II. He was frequently in New York — when not at his publisher's cottage in Yemassie, S. C. I

missed meeting him personally on several occasions. "You must meet Willie," people said. ("Imagine calling him Willie," I thought to myself. He was and always will remain Mr. Maugham to me.)

I once engaged in a feverish debate with John Gunther, the world famous reporter, who disparaged W.S.M., or Wee Willie, as he called him, saying that Maugham hated women.

Whatever W.S.M. thought of women (he did not think much of them in his writings or in his personal life) he certainly provided some wonderful roles for actresses in his plays and movies adapted from his novels.

His early plays starred Marie Tempest, Flora Robson, Peggy Ashcroft, Constance Collier, Gladys Cooper, Celia Johnson, Elizabeth Bergner, Billie Burke, Ethel Barrymore and Katherine Cornell. Who can forget Greta Garbo in *The Painted Veil* or Bette Davis as Mildred in *Of Human Bondage*?

Critic Cordell says of Maugham's plays that he had many imitators — Noel Coward, Frederic Lonsdale and Michael Arlen. The play, *Our Betters*, he claims, "takes precedence over *Everyman* as a morality play. The artificial comedy has gone in and out of fashion in the past and will go in and out of fashion in the future, but *Our Betters* will take its place as the finest example of the type in early 20th century drama."

Throughout his long life (Maugham lived to be 91) W.S.M. had trouble with critics who often gave him a hard time, as they do with any writer who enjoys popular success. (Look what happened to Yale professor Erich Segal who made a million with *Love Story*.) But Maugham took a splendid overview of his detractors.

"In my 20s the critics said I was brutal, in my 30s they said I was flip-pant, in my 40s they said I was competent and now in my 60s they say I'm superficial."

Certain critics have a hatred for

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popular success, as W.S.M. himself pointed out, "Anthony Trollope ceased to be read for 30 years because he confessed that he wrote on a regular schedule and took care to get the best price he could for his work."

W.S.M. failed critics in another special way — he never discussed political or social problems. Therefore, he was often ignored by critics of the Left. In 1946, when W.S.M. gave his manuscript of *Of Human Bondage* to the Library of Congress, he said in a speech, "Story telling just for the sake of the story is not an activity

that is in favor with the intelligentsia . . . we are told it is our business, not merely to entertain, but to deal with social security, economics and the race question . . . For my part, I think it abuse to use the novel as a pulpit or a platform . . . the knowledge the novelist imparts is biased and thus unreliable . . . It is unnecessary for him to be a prophet, a preacher, a politician or a leader of thought . . . Fiction is an art and the purpose of art is to please . . . reading should be enjoyable . . . Nor do I think the novelist is wise to swallow

wholesale the fashionable fads of the moment . . . the novelists who base their work (too liberally on Freud's contributions, for instance) will be up a gum tree."

W.S.M. is not up a gum tree, far from it. Pick up *The Moon and Sixpence* and note his sympathy for the artist — the impossibility of his being a gentleman and an artist at the same time, or *Cakes and Ale* in which he does portray a woman sympathetically and, in addition, gives one a composite portrait of the "best selling author."



Gourmet Guide



• LISTED BELOW IS DETAILED INFORMATION ON THE OUTSTANDING RESTAURANTS ADVERTISED ON THIS PAGE

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As for his wonderful *Gentleman in the Parlour*, page one begins deliciously, "I am afraid of people with too much charm. They devour you. In the end you are made a sacrifice to their fascinating gift and their insincerity."

Could you put such a book down? There are 300 pages of his adventures and observations, concluding, "I'll give you my opinion of the human race; their hearts are in the right place but their heads are thoroughly inefficient organs."

According to critic Cordell, "Life

taught W.S.M. that all is transient, even love, but that good and happiness are no less precious because they are transient."

Many carped at the tremendous financial success of W.S.M. which enabled him to live splendidly before World War II in his beautiful Villa Mauresque in southern France with at least 17 servants, a Rolls Royce and a yacht. But as Carl Pfeiffer pointed out in *The Maugham Enigma*, "There is no evidence he ever sold his soul to Mammon. Since 1908 he wrote mostly to please himself."

In so doing, he pleased a generation of readers who liked a good story with a beginning, a middle and an end. Those today who are bored with pornography, tired of obscenities in place of dialogue, weary of fragmentary, desultory impressions which spring from indifference, of stories which go nowhere, are now ready for Maugham.

He was a rationalist who could never get over the part passion plays in fate. Time and again he returned to this theme.

(Continued on page 97)



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Gourmet Guide



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*For Bonwit Teller's
newest lingerie
for spring Claire Sandra
designs a series of
nightgowns for Lucie Ann
of California.
Photographed
by Al Satterwhite.*

*For la dolce vita,
consider the
airy delicate prints
with sleeves
and new sarong shapes.*





*Wearing full-skirted
gowns of nylon,
these wood nymphs
wander among Florida's
Australian pines.*

*Turtlenecked gown
in soft pink
peau d'ange looks
almost like
an evening dress.*

*Peignoir, cuffed in
maribou, its
empire waist clasped
with brilliants,
covers matching gown.*







*Lady of the lake
wears a Juliet gown of
white peau d'ange
with flowing sleeves and
deep scoop neck.*



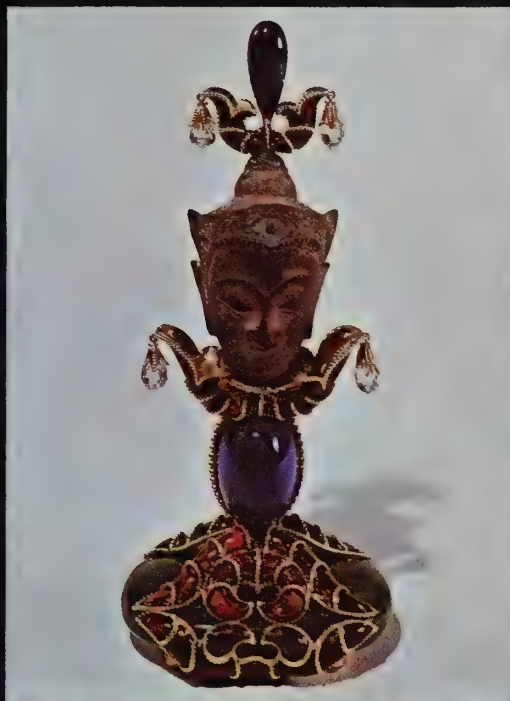
*Bare and dramatic,
the back of
this cerise gown is
a crisscross
of spaghetti straps.*

*A nocturne in pale
yellow features
ruffles at neckline and
hem. Buttons and
the trim are of satin.*



Art patrons Mrs. and Mrs. George Headley at their Palm Beach home. Between them is black marble sculpture by Luis Sanguino. (Tom Purin)

Imagine That! George Headley Does



Ivory Greek Tholos has gold statue on topaz, gold-diamond base. Gold bird's nest on carved walnut has diamond birds, turquoise eggs. Below, an amethyst-agate base holds gold figures, the decoration ruby, emerald. Cambodian head is worked with lapis, jade, briolette diamonds.

By HELEN ADAMS

Give artist-designer George Headley four emu eggs and ask for a work of art and he is off and running.

When he creates the magnificent bibelots and preciousities which have become far more than a hobby, his nimble imagination considers not only the esthetic possibilities, but the technical problems as well. The trick is to find skilled artisans to give form to his fancies. He utilizes the talents of a

number of gem setters and goldsmiths — sometimes a piece of work may travel halfway across the globe before it is finished.

Headley would undoubtedly be happy to sit down with Cellini and Faberge for a discussion of ways and means, and who knows what elegant follies might take shape from such a collaboration.

The sky is the limit for the con-

ceptions of this gentleman from Kentucky who, with his wife Barbara, lives several months of the year in Palm Beach. He uses jewels, animal horn, quartz, ivory, rare coins, and of course, gold. He is partial to the shimmering briolette diamond drops, a faceting fancied by Oriental potentates.

George also has a predilection for things of the sea — coral, shells, the

“ . . . jewels, animal horn, ivory, rare coins. . . ”



A rhodonite and black jasper ostrich on a nest atop African ostrich egg. Right, brushed silver cigarette box is set with smoky topaz. Above is a view of exterior of Headley's museum.



octopus — and with all kinds of eggs.

In 1969 the Headleys built, on their more than 400-acre estate, *La Belle Farm* near Lexington, a jewel box of a “museum” to house the glittering trinkets and treasures George has created as well as a collection of the (mostly 18th century) antique *objets* he so admires and has collected in the couple's travels. His working drawings, also on display, show his early art training and his capacity in draftsmanship and design.

The building is his own design, compiled of several architectural features he admires, including a Thai

roofline. Small in scale, it reflects the preciousness of the works within. Among visitors to the museum are students from nearby colleges. Headley says the young people seem intrigued, in these times, to see one of a kind art objects whose only *raison d'être* is to give pleasure.

The Headleys are warm and friendly people who chum around at home with a brace of Norwich Terriers. George speaks rather impishly of being “Kentucky farmers,” but their preoccupation with the arts, the eclectic assemblages of paintings and sculptures in their homes — in fact the

museum itself — belie this folksy term.

Barbara Headley is the sister of C. V. Whitney, who with his wife Mary Lou (and they both paint) is another patron of the arts. Known as Barbie to her friends, Mrs. Headley spends at least five hours a week painting in her Palm Beach studio. She has studied with several artists including Wallace Bassford. Her work shows serenity and charm. She is a member of the board of directors of the Palm Beach Galleries, and takes a personal interest in the artists and sculptors who show there. □



Head of Christ, on backdrop of world, adorns a gold cross studded with emeralds and marquise diamonds mounted on Black Burma pearl shell.

Evening pajamas are
of elegant fabric woven
with gold thread.
the geometric designs
laced with sequins



CARDINALI OF CALIFORNIA



At Sara Fredericks' apartment Cardinali wears her own daisy-print silk design.

When Marilyn Lewis went into the business of designing clothes less than eight years ago she chose her grandmother's rhythmic surname for her venture.

Thus began the house of Cardinali in California. The name has come to stand for taste and vitality not only on the West Coast but across the country to New York and Palm Beach.

The beginnings of any worthy designing are the fabrics, and here her choice is unerring. "There seems such romance in fabric," she says, "I think if I weren't in this business I'd be hanging around fabric shops — I can feel the fabrics with my eyes."

By HELEN ADAMS

Photos by Tom Purin

Cardinali Couture from Sara Fredericks

Cardinali successfully
creates completely
different costumes from
the same boldly
stylized printed silk.



Her west coast patrons are legion. Nancy Reagan, the governor's wife, who was complimented on a Cardinali gown said to Marilyn, "Only you and I know it's five years old!" Many of her customers are racing people, seen at smart tracks such as Santa Anita. "Somehow I've suddenly become a couturier to the horse breeder set," she says delightedly.

Occasionally Cardinali will create a design just for herself, but is usually besieged with "orders" when she appears at social affairs. "This one was supposed to be mine," she says wistfully.

Wistful, however, is not the Cardinali mien. Gentle voiced and delicate of feature, she's lively and enthusiastic but one senses the presence of well-bred steel in her slim frame.

She likes new faces, challenging ideas, and is not only articulate but adept at graphic detail in description. When she envisioned a small piquant bow for the neck of a striped shirt, and explained to her cutter how it should look, she made little fluttery motions with her hands, recalling Marcel Marceau's butterflies. The result is a success — the bow seems to have movement of its own.

Results such as this please her no end. When someone notices a subtlety of cut or a masterful line or idea in a costume her face lights up with the pure joy of her work, and its recognition.

Cardinali's husband Harry Lewis is owner of 22 Hamburger Hamlets now in operation, the latest one recently opened in Beverly Hills. She takes her own *cordons bleus* cooking quite seriously. "Only French cooking," she says, "and I do quite beautifully, I think. My husband is the taster — the dish should be subtle enough that he doesn't really taste it the first bite. The second bite the flavor comes into its own, on the third the throat becomes a bouquet, Harry says 'aah' and raises his wine glass — it is a success. But if he has to go on to the fourth bite I know it's a failure!"

This flair, cachet, panache, whatever, is part of her style of living, part of her work. During the designing of her last collection a customer asked if she'd dream up some easy, pretty July-August country club dresses. Presto! a group of simple sheathlike dresses in soft prints of



Interesting sleeve and polka-dotted silk shirt give flair to a swing-skirted suit of brilliant wool.

" . . . I'd be hanging around fabric shops — I can feel the fabrics with my eyes . . . "



Open at the sides
caftan in a happy
blend of vanilla
and soft blue
can be worn over
a simple sheath.



Two great blues for evening. Note the wrist, hip and hemline ruffle on the model standing.

Cardinali's own design featuring halters or necklines of gorgeous French silk flowers.

She is particular about the way a model shows a costume — hopefully so naturally that the metamorphosis of a neckline or scarf into a secondary look is accomplished with an economy of gesture. “If my customers have dash they know what to do with these things,” she says.

Responsible for keeping some 50

workers busy in her plant, she is her own person . . . the business is hers. Cardinali feels great confidence in her skills, in her stream of fresh ideas.

“Women sometimes settle into a style unconsciously, and don't really see themselves anymore,” she says. If they have a chat with Marilyn Lewis and look at her at 43, slim and vital, in her Cardinali clothes, they'll take another look in the mirror. She is her own best advertisement. □



As Lou Gartner works
at a design, his little
friend Smudge rests
on the malachite pattern
needlepoint rug.

He lives with it, he
works with it, and he
says it's easy to be

HOOKED ON NEEDLEPOINT

By FRAN HATHAWAY

In another life, perhaps as long ago as two millenia, it is entirely possible that Louis J. Gartner Jr. walked the dusty paths of Pompeii, that ancient Italian city unknowingly scheduled for burial in A.D. 79 by Mount Vesuvius.

Since then, scientists have rediscovered and restored Pompeii. Twentieth-century men and women now stroll its time-worn streets in fascination at the glimpse into another time.

And Louis Gartner, too, in his current incarnation, has preserved a bit of the old city's color — quite literally, in an intense hue he has adopted as his own.

"It's called Pompeian red," he explains. "I've always liked it. It's easy to live with."

Live with it he does.

Gartner has covered the exterior of his house with it and dodges about town in a red Volkswagen. Inside his home, the window shades reflect slits of the bold color and other dabs of it appear on a living room couch and a glass-topped Parsons table.

But all this has to do only peripherally with the man who has taken up residence in Palm Beach. He is crafty, and freely admits it. Gartner is a near-expert on the arts of weaving, quilting, candle-making and ceramics as well as crewel, cartonnage, decoupage, knitting, rug crocheting and stone-cutting.

With all these skills, however, his greatest love is yet another craft, one evident in the pillows, rugs, and chair covers that spice his home.

Lou Gartner is a needlepoint freak.

Gartner's addiction to the needle began harmlessly enough as an assignment for a magazine.

Find the authority on needlepoint, it went, learn the craft, then translate it into easy-to-understand directions for readers.

The quest has grown into his beautiful book on the subject, to needlepoint shops in New York's Bergdorf Goodman and on Palm Beach's Worth Avenue, and to a lifestyle distinctly different from the one he was living just scant years ago.

And although art has become business, pleasantly it has remained an ongoing personal pastime as well. Of all the crafts he does and does well, needlepoint is his favorite.

What he most enjoys doing are special orders, creating designs such as rugs for specific areas in a house. The rugs, he claims, will outwear an Aubusson. Many of his Palm Beach clients are also friends who count on him for plans for anything from chair covers to needlepoint items for gifts.

There's a sort of unofficial fraternity of needlepointers in Palm Beach. Ellen Ordway will no doubt know how far along Liz Fleitas is on a rug,

or Solange Pew may be giving a helping hand to someone whose work went slightly askew.

Gartner encourages people to create their own designs, then shows them how to transfer design to canvas. He recently made one for Julie Nixon Eisenhower picturing the White House dogs. She stitched it for her father.

"It's the most relaxing thing in the world," he says. It is also, he believes, the most practical.

You may pick it up and work on it, then put it down at will, he points out, whether at home or away or en route. You can create beautiful splashes of color — sometimes real works of art — yet never have to mix messy paints nor clean up afterward.

On top of these advantages, Gartner insists it is easy, even when you devise your own original needlepoint designs.

As to whether needlepoint is a man's or woman's sport, Gartner says an increasing number of men are doing it right alongside the women, who have long enjoyed the craft.

"At first, a man used to say he wanted a particular design for his wife," he smiles, "even though he wanted it for himself. But now I see men doing needlepoint everywhere. Some do it on airplanes. One even does it at football games."

Louis Gartner is a tall, lank man.

Staff photos by Tom Purin



Mrs. Lucius P. Ordway's
needlepoint rug
in progress seems to
meet with the
approval of Pamela.

“ . . . the most relaxing thing in the world . . . ”



Gartner's needlepoint reproduction of Paul Cadmus painting is surrounded by keepsakes.

A wave in his greying hair lends softness to his face, as do eyelids that slash diagonally across his dark eyes. He appears almost too gentle to choose life in a house of blazing color. Yet there is a creative intensity about him too, a love of vivid tints and intriguing pattern fully in keeping with his abode.

Good-naturedly Gartner labels his house a “junk shop,” gesturing about him at the countless shells, eggs and bibelots, many of them animal replicas, on tables, peering from cases, under glass bell jars. The mantel holds vast chunks of amethyst quartz among other things, his plants are spray orchids and amaryllis. But he enjoys the controlled and orderly clutter. It is his milieu and he feels comfortable there.

Gartner is a native of New York. He attended public schools there as a boy and later went on to Cornell University to study psychology, natural science, and the history of art.

An artist of some talent in his youth, he tried to capture on canvas the animals and natural objects he so enjoyed. The precise academic form of painting known as “magic realism” was his goal (see Paul Riba, *Palm Beach Life*, January 1973). But “I just couldn't do it as well as I wanted.”

After college, Gartner assessed his abilities and saw himself perhaps as



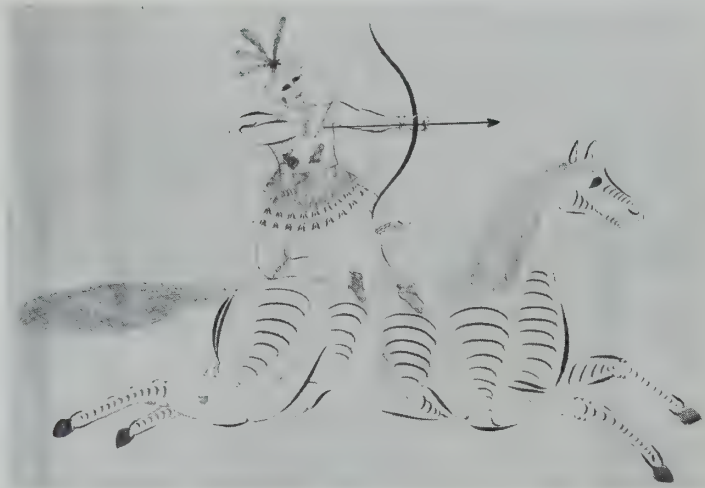
Mrs. Walter Pew, an expert needlepointer, with the rug she stitched from an original design by Louis Gartner.

an artist for *National Geographic* magazine. Instead, he found himself driving a studio station wagon for a New York publishing firm.

From there, however, he progressed through assisting such well-known photographers as Irving Penn to selling advertising for *Vogue* magazine. Then he joined *House & Garden*

(Continued on page 100)

Folk Art at



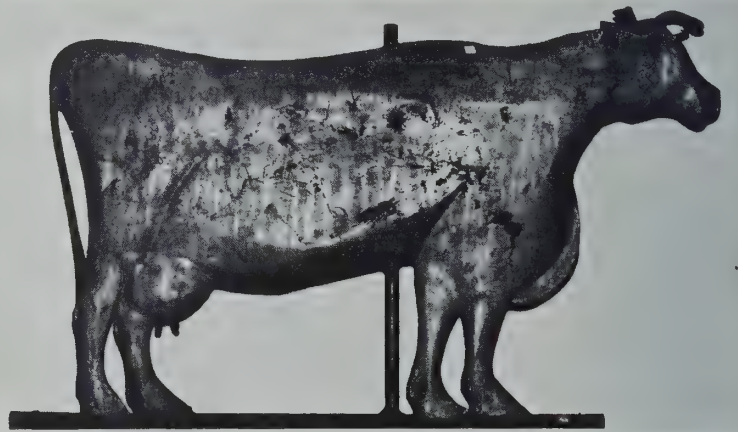
Fracturs were drawing exercises to improve one's handwriting.



Portraits were very common until the invention of photography.



The Brown Children, an oil by Matthew Prior, was painted about 1846.



Folk artists' creativity was often expressed by odd weathervanes.

Edith Gregor Halpert, who founded the Downtown Gallery in New York in 1926, was one of the first to collect and exhibit American folk art, a hobby which has produced one of the most significant collections in the country.

A pioneer in this field, she was also concerned with showing the work of many young artists whose work was considered too unorthodox for "establishment" dealers. Among these were Georgia O'Keeffe, Charles Demuth, Ben Shahn, Max Weber and Kuniyoshi.

Although the Downtown Gallery

(originally opened at 113 W. 13th St.) moved twice, ultimately to 57th and Park Ave. the name remained the same.

The Four Arts Galleries in Palm Beach, directed by John Gordon, are currently showing a section of 90 works from the famed Halpert collection (courtesy of the Terry Dintenfass Gallery in New York) to run through April 8.

In his program notes Gordon says, "The usual strict standards which one uses to judge art must be put aside when one approaches naive or primitive art. Only rarely has the

self-trained artist achieved a permanent place among the masters of American art as Edward Hicks has with his *The Peaceable Kingdom*. Yet all of us are disarmed when confronted with the charm and sincerity of folk art in all mediums and we derive great pleasure from it."

Patriotic feeling was often the moving force and inspiration behind the efforts of American folk artists. Their works are natural expressions of the artist's fervor for his country.

Many of the artists of American folk art were untrained, and unfortunately few of their names have come

the Four Arts



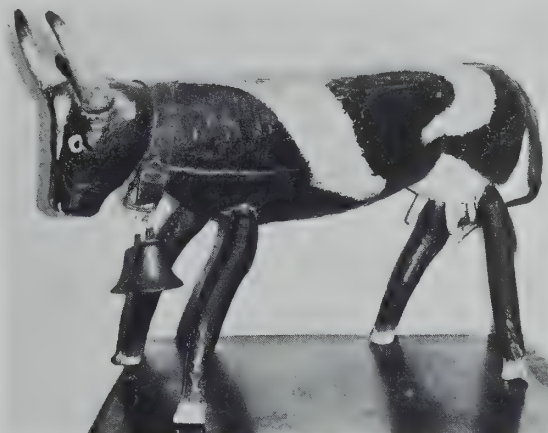
Edward Hicks painted many versions of his *The Peaceable Kingdom*, this one, an oil, in 1830.



Pilot house figure by unknown artist.



A butcher's tools create a clever shop sign.



Painted wood cow with bell was dairy's trade sign.



Bascom's *Mr. Flint* is pastel cutout.

down to us. A name well known, however, is Edward Hicks, whose many versions of *The Peaceable Kingdom* hold a high place in this field of art. According to John Canaday, Hicks took his models of animals from the only material available to him: rather poor engravings of old masters or illustrations in children's books. Although a sign painter by trade, he was a Quaker and preacher which may explain his dedication to and preoccupation with, the nearly one hundred variations he painted of *The Peaceable Kingdom*.

Weathervanes were perhaps the

most common object of the folk artists' efforts, the subject varying from the Angel Gabriel to farm animals and Indians. Shop signs were also in vogue, such as the ingenious iron butcher shop sign actually constructed from a cleaver, a knife, a saw, and a knife sharpener on top of which the beef reigns supreme.

Most students and certainly all polite young ladies made pencil, ink, and wash drawings, known as *fracturs*, so called because of the "fractured line" with all its flourishes so popular in penmanship of the time. The *fracturs* might be a line drawing,

a birth certificate, a family record, a memorial picture, etc., but almost always an exercise to improve one's ability to write beautifully.

As John Gordon says, "In whatever medium the naive or untrained artist chose to work, one can find many examples, often of great interest and charm. Was it the artisan's untrained hand or his innate simplicity that created such fascinating objects? Or was it the calm and uncomplicated nature of earlier times? Whatever the reason, let us be thankful for the pleasure that we can derive from American folk art." □



Ralph Chait with a rare sculptured horse, dating from the Sung Dynasty. It is carved from a block of nephrite jade.

The House of Chait

By BARBARA AND RAY GREGORY

The jade horse, like everything else, is available and one longs to say, "I'll take it."

The acquisition of this exquisite piece of Chinese sculpture, however, isn't quite that easy. Not only would its rarity command an important sum of money but also its present owner, Ralph M. Chait, would want to be very sure that his "child" was going to a proper home.

Such is the hallmark of this courtly octogenarian who is esteemed throughout the world of art.

Through the doors of Chait Gallery on East 56th Street in New York come the elite among collectors. They know that he personifies the motto of his internationally renowned firm: "Great collections are built on good taste and good advice."

"Dag Hammarskjold," reminisces Chait, "one day came in and was amazed. He had searched all over the world for just the right Khmer sculpture and found it here."

There are, of course, many more who have sought out the expertise of Ralph Chait.

"Frank Lloyd Wright . . . a great character," he observes, "and Senator Theodore Francis Greene of Rhode Island . . . he collected Chinese paintings.

"Jacques Lipchitz, the artist. He

(Continued on page 85)



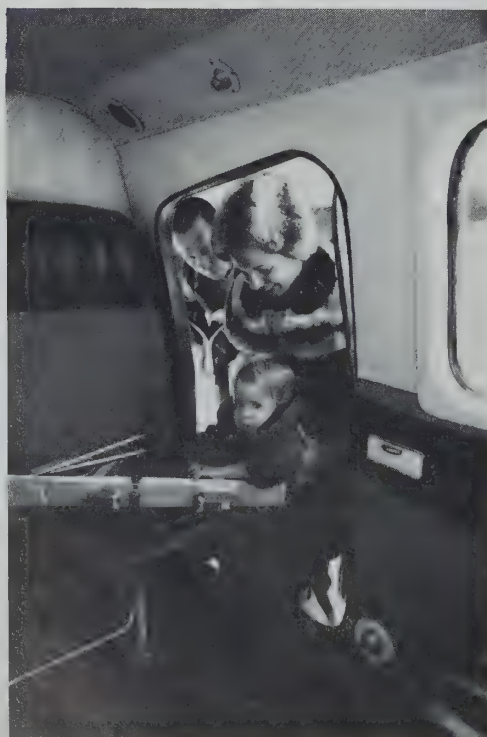
Famille Rose "Sacred Peach" vase from the Yung Cheng period celebrates the birth of child of the imperial family.



Ch'ien Lung period Famille Rose porcelain pheasants, 16½ inches high, are of important size and quality.



Of pottery glaze, the saddled and fully caparisoned stallion of T'ang period (618-907 A.D.) stands 19 inches high.



Making Every Minute Count

By JANE SKINNER

Photos by Tom Purin

"Come fly with me," said Dick Davis to June Davis in 1966. She did, and the handsome, successful, energetic couple has been making Palm Beach history ever since.

In a town where night life predominates, party attendance is a social measuring tape and some people don't remember how old their children are, Mr. and Mrs. Richard Davis have created a new image of the younger Palm Beach set.

For one thing, they work.

Owners of a his and hers brokerage firm, Richard W. A. Davis, Inc., they are at the top of the financial planning heap, dealing in tax sheltered funds and investments.

For another, they play.

But they play different games from some of their contemporaries. They ski and scuba dive and sky dive and glide and skeet shoot and jump in and out of hot air balloons and of course . . . they fly a lot.

"We work very hard and we also

play very hard," says Dick, inspecting a ski-pole with a plastic tube inside capable of holding eight ounces of wine.

They sure do. Leaving the house with Dick and June for a day of "playing" closely resembles the Miami Dolphins leaving the locker room.

Prospective guests take note: get a complete physical before starting out and plan on a day of complete rest to follow.

Last Christmas, Dick gave June a new motorcycle helmet and a pair of diamond earrings.

When they decided to play for a day in January, June donned her new helmet, left the earrings at home and they motorcycled up the island, June on her Honda 90 and Dick on his 350, to The Beach Club for a little tennis.

Palm Beach is not really motorcycle-oriented but Dick and June are so well-known to all policemen and bank guards that waves are in order as

(Continued on page 88)



June Davis, with her daughter Antares peering over her shoulder, sets down the twin-engine plane as Dick watches. The Davises, left, roar down South County Road on their motorcycles on the way to The Beach Club to play a game of tennis. Far left, they celebrate Antares' second birthday, go skeet shooting and depart for a weekend of skiing at Beech Mountain.



Two hours from Mexico City is Ixtapan Spa with several pools set amid tropical gardens. Below, the entrance to marble sunken Roman baths.

Ixtapan Spa – Lush and Lazy

Need a rest, a release from tension, a toning up, or a slimming down, and a refreshed visage as well? Then head for a spa.

Spas have been in existence since the day of the Romans and there are more of them today than ever before. They operate on the theory that good health brings vitality, zest for living and improved appearance. Some, like the Palm Beach Spa, one of the best in the country, promises to “add years to your life and life to your years.” There the pursuit of health is paramount. They leave the beauty routine to others.

Such spas as Elizabeth Arden's Maine Chance, the Palm Aire in Pompano Beach, the Greenhouse in Dallas, the Golden Door and the “co-educational” La Costa, both near San Diego, are among those that provide

By BARONESS GARNETT STACKELBERG



beauty care along with the pursuit of health. The tab for such combination health and beauty treatments generally runs around \$700 a week and up,

without tips, which means they are out of range for the average person.

For the less affluent, there are two spas in nearby Mexico where the fees are less than half the above amount.

One is Rancho La Puerta at Tecate, south of California's border, which caters to families. It is owned by Deborah Szekely, who is also the founder of the plush Golden Door. The Rancho which was started 30 years ago consists of 80 buildings sprawled over 50 sunny acres with some vineyards. There are four gymnasiums, areas for facials and scalp treatments, and two big swimming pools, along with such refinements as a pool for “happy feet exercises.” Rancho La Puerta is not as exclusive as some of the other spas since it ac-

(Continued on page 98)

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The Long and Merry Life of Stanton Griffis

By ROLF KALTENBORN

"Palm Beach is lousy with ambassadors."

So says the dean of the local ambassadorial corps, Stanton Griffis — a sprightly, quick-witted 85-year-old who has served the State Department in Poland, Egypt, Spain and Argentina.

This sort of remark, which does not endear him to his more austere colleagues in the area, is typical of the man who lives with wit.

"I cannot conceive life without laughter," he says. "I have laughed at communists, at kings and at dictators. I believe that without laughter man will perish from the earth."

Stanton Griffis settled in Palm Beach 20 years ago to write his memoirs. These appeared under a title he did not select and does not particularly like, *Lying in State*.

After the book was published, he planned to return to the business world. He puts it this way: "I just forgot to — and have been having a wonderful time ever since. As a matter of fact, I have always had a lot of fun in my life. It certainly has been a varied one."

To have fun in life takes a bit of doing — and some hard work too. Stanton Griffis, who sometimes looks like the classic oriental statue of the Laughing Buddha, exemplifies the art of living extolled by psychologist William James. To wit:

"The attitude of unhappiness is not only painful, it is mean and ugly. What can be more base and unworthy than the pining, puling, mumping mood, no matter by what outward ills it may have been engendered? What is more injurious to others? What is less helpful? It fastens and perpetuates the troubles that occasioned it and increases the total evil of the situation.

"At all costs then we ought to reduce the sway of unhappiness; we ought to scout it in ourselves and others and never show it tolerance."

This is the way of Stanton Griffis.

Unlike some successful, self-made



Below the flag in his portrait are colors of the countries to which Griffis was ambassador.

*"I lost more money
in chickens
than I ever did in
Wall Street . . ."*

men, Ambassador Griffis does not take himself too seriously.

"I have been excessively lucky," he says. "I really don't think I had the qualifications for most of what I have done. So many opportunities just seemed to come my way. I love adventure and variety."

Would he like to live his life over again?

"You're damn right!" he snaps back. "No regrets and I wouldn't do a thing differently."

* * *

Born in Boston, Stanton Griffis was the son of a Congregational minister who soon thereafter moved his growing family to Ithaca, N.Y.

"Perhaps it was in reaction to my father's earnest, pontifical manner that I developed the ability to laugh at myself and at others. We had daily

prayers at home and Bible readings, but after leaving home for Cornell University I have never entered a church again, except for occasional weddings and funerals. I believe in a Supreme and Powerful Being — but that's it."

"My mother died when I was eleven and two maiden aunts moved in to supervise the family," he says. "I don't think my father ever really knew he had children. Somehow they had just sprung from nowhere and were no particular concern of his."

In his autobiography, Griffis tells how his father hated electricity and despised the telephone. "When forced to use it, he would leave the receiver dangling from the hook as though he had fled in disgust."

Unlike father, the son happily uses and enjoys all the modern conveniences, including the telephone. He is often found happily chatting long distance with one of his friends.

Ambassador Griffis has had as many different and varying careers as a cat has lives. Like many modern executives, he has transplanted his skills from one field to another with ease. After college he tried fruit farming out west. But farm life was not for him and he returned east, determined to make a fortune in Wall Street — and he did. He lost a good part of it in the 1929 crash but took that experience in his stride and soon after made another fortune. He is still a partner in Hornblower, Weeks.

Once, while living in Connecticut, a certain aberrant whim led him to take a flyer in the chicken business. "I lost more money in chickens than I ever did in Wall Street," he says. "I still look at an egg with respect."

His is a different attitude toward money and financial obligations than that of his father whose method of household accounting, says Griffis, "was a strange one. When father received bills he placed them carefully in the right-hand top drawer of his desk. And when some manna from heaven in the form of a check came in, he paid the top bills and left the older ones below in gentle oblivion."

Although his father wrote more than 30 books on a variety of sub-

(Continued on page 94)

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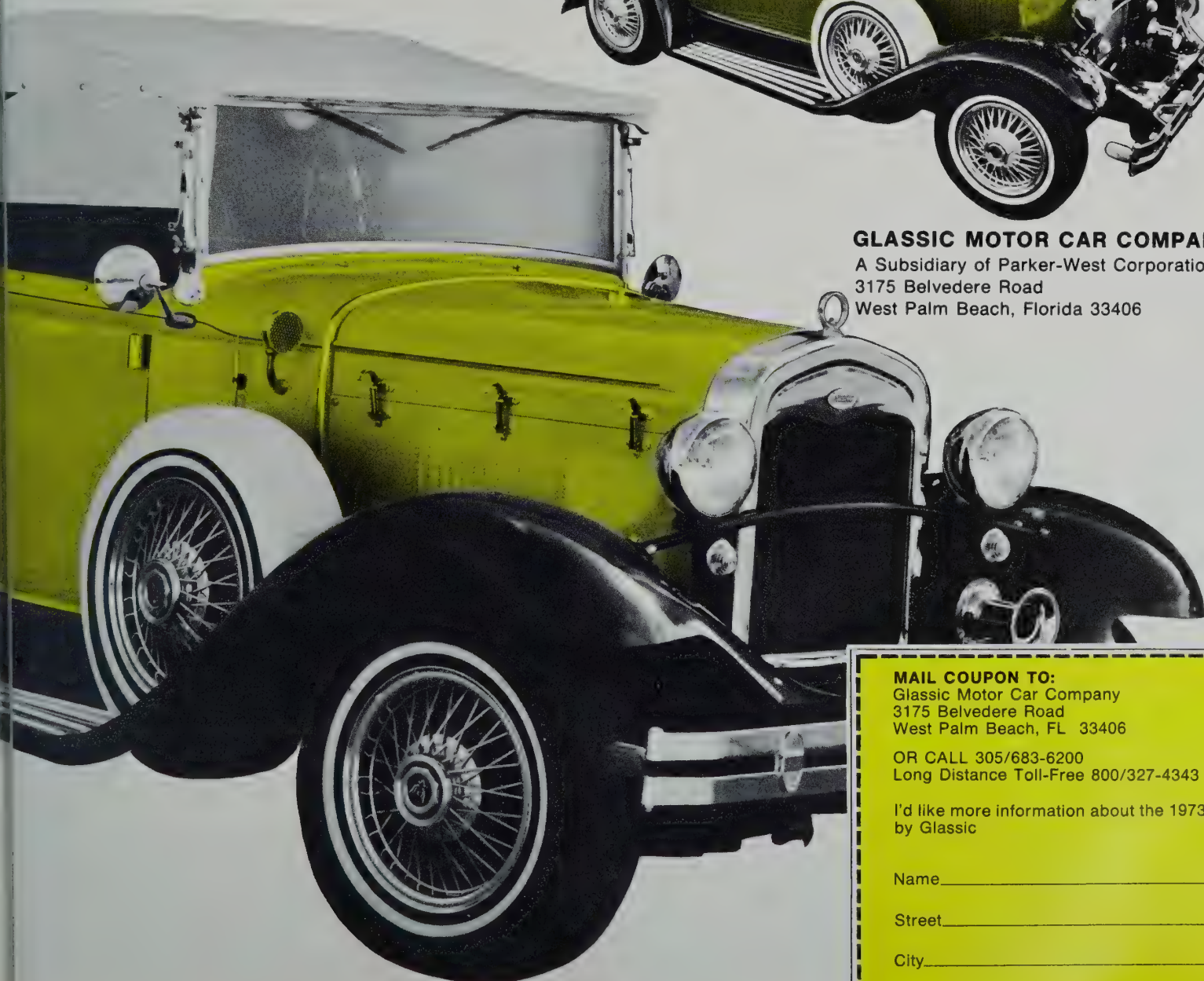
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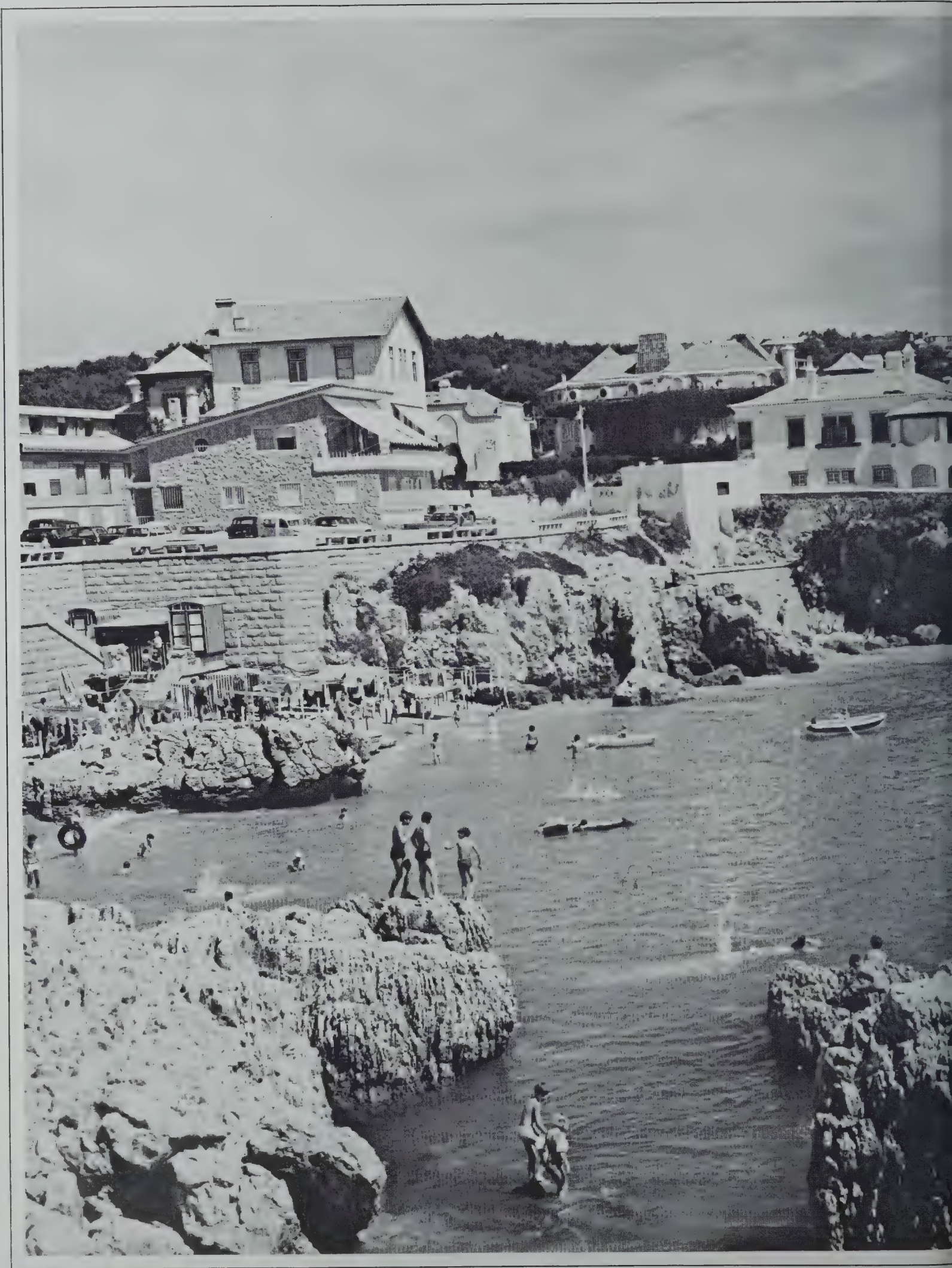
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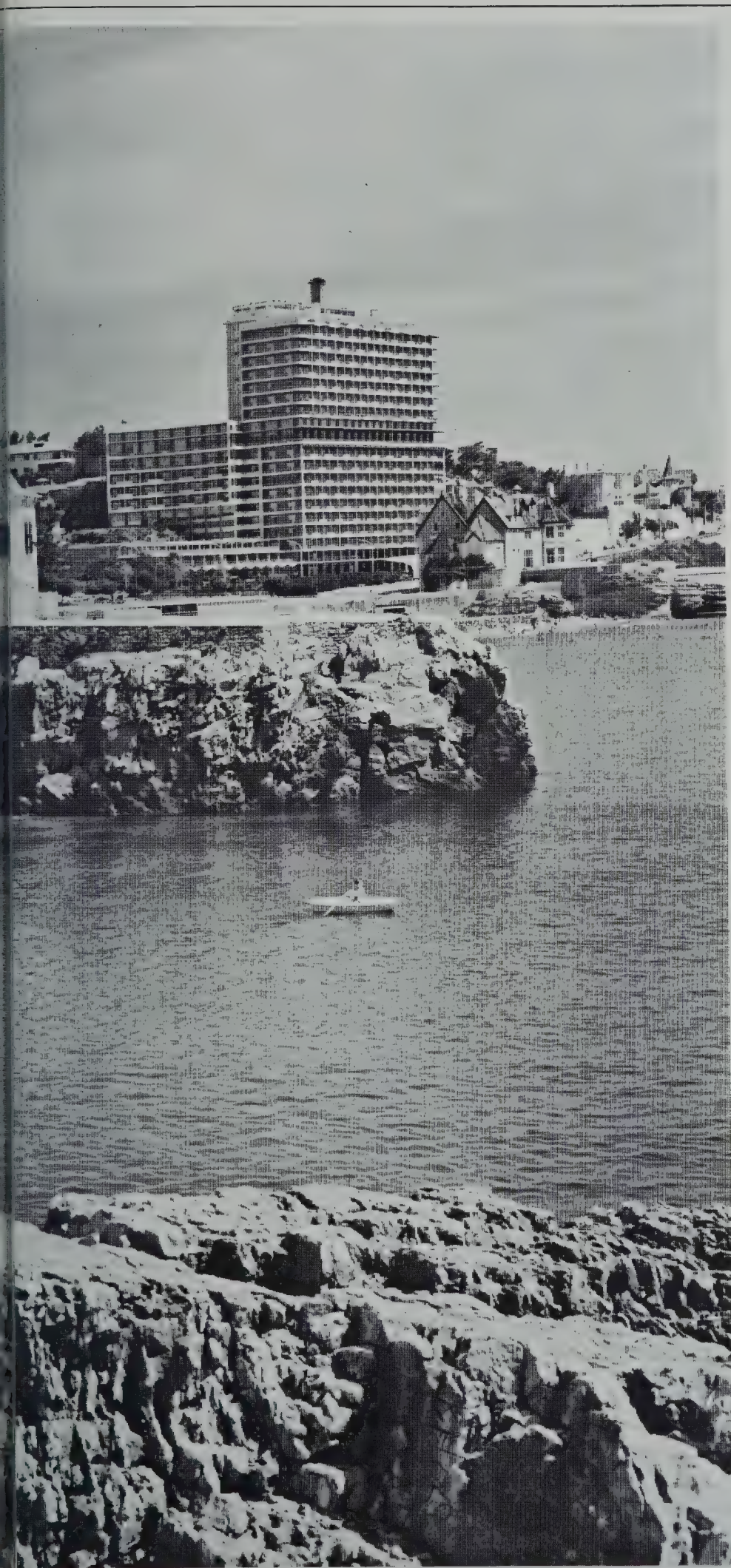
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Beach at Cascais, which is about 21 miles from Lisbon, on the Atlantic.

LINGERING IN LISBON

By LOUIS GEORGE

Suddenly it's spring and that wanderlust persists.

What better clime to begin an odyssey than majestic Lisbon, capital of Portugal and gateway to the sunny side of Europe.

To paraphrase that great old song, "Once in love with Lisbon, always in love . . ." Veteran world travelers head first for that handsome, ancient city astride seven hills and overlooking the olive-green Tagus estuary. It's the initial leg on a journey to Mediterranean shores and European cultural capitals.

Lisbon's weather is at its glorious warm sunrise in spring and early summer, with wine-clear air accenting sun-bright sites and sea. And its cosmopolitan leisurely pace invigorates travelers headed for a frantic season.

Lisbon, which became the nation's capital in 1147 A.D., is only a half hour's drive to the Atlantic Ocean and the incomparable Estoril, where sojourners indulge in seaside delights and saunter along lovely beaches.

June is the month of festivals honoring Portugal's patron saints, Anthony, John and Peter, and a visitor can catch the flavor of ancient civilization and traditions.

Those pink, green, saffron and white houses spiraling about the hills add scenic incentives for quiet hiking or exciting motoring along narrow, serpentine streets while absorbing the essence of centuries in the most ancient and venerable Alfama quarter.

To get to Alfama, a taxi ride is recommended to the high ramparts of medieval Castle St. George, atop Lisbon's highest hill. A stroll along the castle's walls opens a sweeping vista of the city, flanked by the sparkling Tagus, where river craft and sails look like slow-motion toys.

The castle, with moat-laced gardens amid the gentle splashing of

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fountains and pools, is so restful that you can bet a few *escudos* that you'll linger much longer than you expected.

It's a downhill stroll to the *Romanesque Se*, or cathedral, a fortress-like masterpiece. Close by are the Gothic cloister of St. Anthony and the Baroque style Church of San Antonio. Down an adjacent street looms an 18th century mansion housing the Museum of Decorative Arts with a collection of furniture, costumes of many eras, and art objects not seen elsewhere in the western world.

Wanderers are invariably drawn to the Chiado district, just west of Rossio, and peer with natural curiosity into the Carmelite Convent. Damaged by the 1755 earthquake, the old church is now an archeological museum and houses fascinating relics.

Lisbon offers a half-dozen other major museums. There is the National Carriage Museum, including the gilt masterpiece used by Philip II. Also in the collection are costumes, paintings and other art dating principally to the 18th and 19th centuries.

Among the venerable churches of the great city is the Church of Hieronymites, erected in 1497. The church's adjacent cloister takes one centuries back to a tranquility that is refreshing in these hectic times.

Another delightful excursion is to the Vasco da Gama Aquarium, and Parque Florestal de Monsanto where an unexpectedly comprehensive zoo is set amid botanical gardens. Curiously, Portugal has much more flora — and of rare variety — than might be expected on the sun-dried Atlantic.

Continuing southward en route to the broad Tagus lies an intriguing maze of tangled streets. Soon one reaches the imposing San Carlos Theatre, built in 1793, where a faithful model of the Naples Opera House has been erected.

At the estuary, Lisbon, with its more than a million inhabitants, spreads vibrantly into spacious boulevards where the pulsing life of the city is hailed by a steady stream of traffic past banks and offices, and through smart shopping arcades and colorful market places fitted like a mosaic. Traversing the area along Augusta Street, tourists frequently pause before the compelling majesty of the equestrian statue of King Jose I, center point of arcaded structures housing the Portuguese ministries.

Lisbon's sunny, colorful nearby countryside can be reached by bus, or better yet, for an individual itinerary,

a rented car. The delightful villages are a welcome escape from commerce and crowds.

If it's westward-ho away from the city, one first encounters some rich, tapestry-colored scenery along the Atlantic. The Estoril looms within minutes, replete with the famed 200-room Hotel Palacio, a 27-hole golf course, seven tennis courts, and casino.

This coast of kings is home to Umberto di Savoia, former king of It-

*"... pink, green
and saffron houses
spiral the hills"*

aly, as well as Don Juan, the Count of Barcelona, a pretender to Spain's throne. Neighbors include the Count de Paris, a descendant of Louis Philippe, as well as a dozen European titled persons including the Marchioness de Villaverde, and the Duke and Duchess d'Uzes.

Almost adjoining Estoril's entrancing beaches and smart shops lies Sintra which offers, in addition to the loveliness of the landscape, some of the most interesting structures in Portugal. Here are the palaces of former Portuguese kings and the ruins of brooding, imposing Moorish castles.

Sixteen miles northwest of Lisbon, Sintra's towering wooded hilltops are the site of the former Royal Palace, another Moorish castle with turrets and ramparts — Pena Palace — and Quinta de Montserrat, a Capuchin monastery nestled among dense pines. All along the route one enjoys the breeze-borne scent of flowers and returns to the city with an idyllic feeling of refreshment.

In the same area one comes upon Cascais, a charming fishing port abutting a magnificent bay bordered with rock cliffs. Once a Roman town, for centuries the summer residence of Portuguese royalty, it now boasts a smart yacht basin and gourmet meccas for epicures.

Next, the sun-lover may want to venture south from the capital. For a full day's excursion, especially recommended is the 50-mile stretch along the coast from Cape Espichel to Setubal. The trip begins with a 20-minute ferry ride across the bustling Tagus. Then it's on to Port Almada to the old fishing village of Sesimbra, where

grand medieval castles look down from craggy cliffs.

The coastal tour closes at Setubal, the important commercial fishing port facing the Phoenician ruins of Troia. Setubal also is the site of a 15th century church, the Oceanographic Museum, and a beach for taking one's ease at Figueirinha. From there, getting back to Lisbon takes less than two hours.

Fine hotels at really reasonable rates seem to abound in Lisbon. Rated the best by seasoned travelers and often pointed out as one of "the great hotels of the world" is The Ritz. Accommodations are ultra-deluxe, the food is excellent, and the service is unobtrusive, expert, but touched with Portuguese hospitality rarely encountered at great hostelryes.

A special mention in the deluxe class should go to The Tivoli, well-known for the type of service and quality demanded by the *cognoscenti*. The Hotel Avenida Palace has become synonymous with the capital for old-time visitors. The atmosphere is venerable velvet and memories of things past including elegance and luxurious service.



The Hotel Palacio in Estoril faces a swimming pool with constantly refreshed thermal water. The 200-room hotel has famed gardens, and nearby are tennis courts, golf, casino. (George)

Gourmet dining is anything but a rare experience in Lisbon or its environs. The quality is surprisingly high and prices surprisingly low. Popular spots are the small restaurants in the ancient Alfama quarter, the Rossio section, or around Don Pedro IV Square. Notable names to remember are Avez Restaurant, and the splendid Tavares with its 19th century de-

cor and engrossing menu. Everywhere one savors the delicious native white and red wines, superb regional dishes and seafood.

Strolling in Lisbon is not only healthful, as one breathes the smog-free, Atlantic air, but also rewarding in sightseeing and serenity. Perhaps one may start at the *Praca do Comercio*, a giant square facing the Ta-

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Photo by Chris Reich

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At Praia da Rocha, one of the most celebrated spots on Portugal's Algarve coast, sweeping beaches lie among the grandiose rocks. The scene is dotted with hotels and villas. (George)

gus River. Monuments, great hotels, cafes — it's a kaleidoscope that pleases the eye, stimulates one's senses, and produces a peace of mind and refreshment needed to carry on after a holiday.

Portugal remains relatively unspoiled — an oasis of more leisurely living amid great beauty, culture, and friendly people. And getting there by

air presents no problems. There are frequent nonstop jet flights from New York, including Pan American World Airways, Air France and those of TAP, the Portuguese Airline.

For those who will not consider a trip to Portugal complete without a visit to the Algarve, nonstop flights can be booked directly to Faro, the hub of that superb southern coastline.

Better yet, pick up a car at the Lisbon airport, and drive to the Algarve where accommodations abound, ranging from the government-run inns to the super-deluxe and internationally renowned hotels.

Enchanted visitors to the Algarve may be bewitched with Quinta do Lago, a resort set on 1,600 acres of pine-wooded ocean front studded with the private Clube da Quinta, 176 apartments, swimming pools and a 27-hole golf course. Nearby is the Casa Velha, a gourmet restaurant in a transformed 300-year-old farmhouse. The club's board of governors includes Belgium's Prince Rudolf de Croy, Ferdinand von Bismark, Prince Constantin von Lichtenstein, the Duke of Marlborough, and such Americans as the Hon. Guilford Dudley, Elliott Roosevelt, C. V. Whitney and J. Russell Forgan Jr.

So take off for Lisbon, the Estoril, the Algarve for discovery of relaxation and beauty in Portugal.

Perhaps, like hosts of veteran voyagers, you'll linger even longer the second time, or the third, or — who knows — settle in for months or maybe years. □

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THE HOUSE OF CHAIT

(Continued from page 71)

would sell his sculptures but buy something here.

"Senator Hugh Scott, a real scholar, has written his own book. And Martha Graham, a devotee. Mrs. Clark W. Thompson — she has a small but stunning collection."

"Avery Brundage, Ira McK. Koger Jr., of Florida, is a connoisseur and patron of the arts; and the noted collector, Winston Guest — he's a resident of Palm Beach.

Chinese art has had an enormous influence on Westerners for centuries. While there are relatively few collections of magnitude, nearly every home has at least one representative piece of Chinese art — or a copy. Tour almost any museum in the world and the visitor will come upon either a collection or a few pieces of porcelain, pottery, bronze, ivory or jade carvings, furniture or paintings combined with fine pieces from other civilizations or periods.

Ralph Chait has a simple explanation: "Westerners find the arts of China very peaceful. They fit in, they add to our serenity. It's a frame of

mind that appeals because the object can live very harmoniously with anything of quality. It is a catalyst that blends all great things."

Because China has, until very recently, been off-limits to the Western world, it has become increasingly difficult to acquire fine pieces of Chinese art. In addition, much of the choice pottery and porcelain resides in muse-

*"... start by
collecting things
you enjoy..."*

ums and private collections. This narrows the market and heightens the need for expert experience.

How then does one go about building a collection? Through study, travel and considerable time. Today there are many fine texts and other sources of documentation that are accessible for research. Fascinating opportunities for satisfying acquisitions still exist, aided by authoritative counsel.


But for the beginner Chait again goes back to the simplistic: "Start by collecting things you enjoy. Then, as you go along and study, you will gradually begin to reason as a Chinese. You'll be able to look at and feel an object and say to yourself, 'Only a Chinese could have created this.'"

Wherever one lives, it is possible to view some of the finest examples of Chinese art. Most of the museums in America have at least a few pieces. Some of the greatest collections are in the British Museum in London, the Musée Guimet in Paris, the King of Sweden's collection in the Museum of Far Eastern Antiquities in Stockholm. Ralph Chait considers the Freer Collection in Washington, D.C. and the Altman Collection at the Metropolitan Museum in New York as "supreme of their kinds."

And he finds the jade collection at the Norton Gallery in West Palm Beach charming. Horace Jayne, its curator, is one of his long-time friends.

Chait, early in his career, made a very important decision. Arriving from London in his mid-teens, he in

Florida

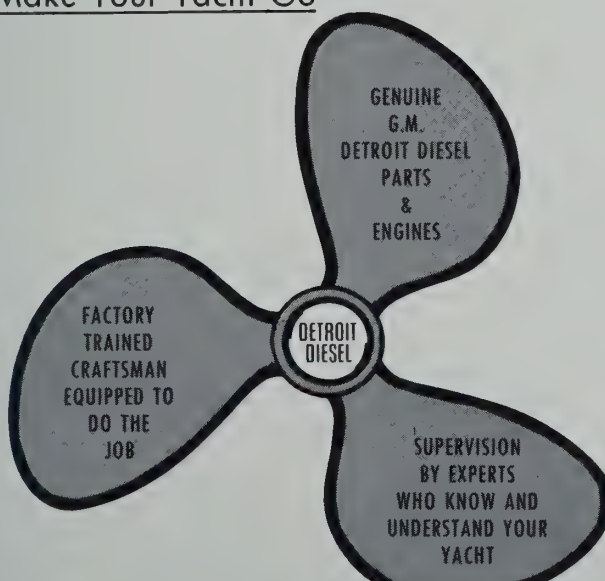


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Rare Chinese gilt and bronze made by Ying Fu of the Ming Dynasty is dated 1506 A.D.

stinctively joined his cousin, a dealer in Chinese art.

"I took to it like a fish to water," Chait explains in his soft voice which still carries a trace of an English accent.

It wasn't long before he branched off on his own. At the same time he began his private collection, specializing in Chinese imperial gold objects.

After several successful years, Chait was at a crossroads. Either he was going to be a collector himself or he was going to assist others in the development of great collections. He chose the latter and has never regretted it. Over more than 60 years, he has participated in acquiring and placing some of the magnificent pieces of Chinese art in the world's great museums as well as private collections.

His son, Allan, and his daughter, Marion, joined him upon completion of their education. Allan also served in the military before he could give his full time. Since then, he has acquired his own expertise in Chinese art and also takes exquisite photographs of the pieces sold or held by the Gallery. These are a necessary part of documentation, research, and

analysis of important art works.

Marion's husband, George T. Howe, is the scientist in the family. Tucked into the lower level of the gallery is a complete and advanced laboratory. Included in his equipment is the newest technique used to determine the true age of ancient pottery: thermoluminescence.

From the time they were children Allan and Marion were taught to value the priceless pieces which passed through their father's gallery.

"We learned too that the joy is in the acquisition. Then comes the honeymoon and then we have to go on to other things," Allan explained.

The honeymoon is that period in which a newly acquired treasure remains with the Chaites. It is admired, it is touched, it is studied and photographed. Often it is the guest of honor at the dinner table.

"You know, in the rush of things during the day, Dad, as intimately as he knows us, may forget our names. But he never forgets a porcelain. He can remember its history and all the individuals or museums that have owned it. He can even remember the year in which it was listed in a cata-

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logue for an auction," Marion told a visitor.

Although Ralph Chait has somewhat refrained from adding extensively to his personal collection, he has indulged in another form of acquisition. He has one of the most comprehensive private libraries on Chinese art. And, as Marion Chait Howe elaborates, "Some of these beautifully bound books, decorative though they are, are used day to day by Father."

*"... our greatest
pleasure is to
rescue objects ..."*

In fact, each volume has been thumb-ed and annotated.

As the Chait family trio begins discussion of a particular object, one will go to a shelf, search briefly, retrieve a book and in minutes find a photograph or description of the art under consideration. The library also contains shelves of catalogues, including those published prior to famous auctions. In addition Chait has acquired copies of the limited editions prepared by private collectors such as Sir Percival David.

The library is world-renowned among scholars, curators and collectors. Often the Chait Gallery will be called to verify or search out information for prominent museums and important investors in the art world.

A visitor to Chait's is free to wander through the several rooms absorbing the tranquil beauty of the many Chinese art objects. But only a few are invited, by appointment, to Ralph Chait's private office. Here a very special acquisition may be displayed in its proper setting and lighting. It is an experience in itself to listen as Chait softly narrates the entire history and meaning of the piece. The lore of China is so very much a part of his life that one is enthralled by his descriptions and insights into a complex philosophy and culture.

Glancing around the office, a gallery within the gallery is revealed. Photographs of men and women consume all the wall space not given to books.

Who are they? Almost all are famous collectors of the past half-century. Chait readily muses on them.

"It all began with President Her-

bert Hoover," he recalls. "One Christmas he sent me his autographed photograph. Both he and Mrs. Hoover were great collectors."

"Then Dad thought Mr. Hoover looked lonely on the wall all by himself so we began adding other photographs of our friends and collectors," Marion continues.

The great names join memories as the photos are studied such as William H. Whitridge — he sailed to China in the 1870's on his own sailing vessel. Chait helped him complete his collection and prepared his catalogue for him. Many other collectors' photos may not be on the wall simply because there isn't any more room.

"It's always a battle between the photo gallery and the book shelves," Marion explains ruefully.

Chait and his son, Allan, hope to tour the Orient. They wish to view the imperial collections at both the Peking and Taiwan museums. Each is superb in quality, according to Chait the elder. As the Chinese Nationalist government moved during the long years of turmoil prior to World War II, a part of the imperial collection was packed and transported with them. Finally, it journeyed to Taiwan where it is now displayed in an outstanding museum.

"But there were many treasures left behind. For example, if there were 100 pieces in a porcelain set, the Nationalists took 60 with them. It doesn't necessarily follow that they were always the best but one has to assume that they were among the finest since they usually belonged to the imperial family," Chait reasons.

The tour, he believes, would be one of his most exciting experiences.

"We are vitally interested in seeing these collections with their preservations of great art," Chait said, adding, "We will acquire works as they become available. In fact, one of our greatest pleasures is to rescue objects and to secure homes for them." One has only to look to America's great museums and collections for confirmation of these words.

By enriching public institutions and the culture of this land, Ralph Chait has contributed to the historical appreciation and deepening of aesthetic meaning for Americans.

As always, the Chait family will move on to other finds, and other honeymoons with its possessions of Chinese jade, bronzes, paintings, and porcelains of antiquity. □

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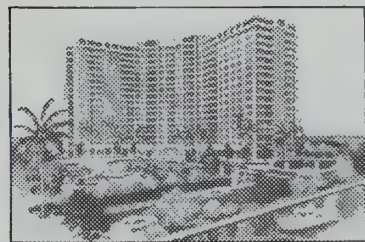
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Celebrating Antares' second birthday at The Beach Club, several of Palm Beach's youngest and their parents watch the descent of a skydiver. Dick Davis directed with walkie-talkie.

MAKING EVERY MINUTE COUNT

(Continued from page 73)

they happily roar along . . . drawing frowns from elderly tourists.

Two years ago, the Davises welcomed their first child, Antares, who

arrived via the Lamaze method . . . no oblivion for June, who delivered her eight and one-half pound daughter as easily as she makes a 140-foot sky dive. A few days later she flew the family twin-engine, six-seater

Aero Commander up to Cape Kennedy for the launching of their friend and Antares' godfather, Commander Edgar Mitchell, in Apollo 14.

Antares, a bright blonde two-year-old who gazes at her parents with occasional wonderment, is named for the "brightest star in the southern hemisphere." It was also the name of the lunar excursion module Mitchell drove while on the moon.

As Antares (who is naturally called "Terry") was readied for a little fling in the plane after tennis, Dick played with a battery driven toy dune buggy.

Dick says he is "46 going on 17" and June claims to be "36 going on 14." Coming from any other couple that might sound simpery but from Dick and June it is the understatement of the year.

Loading baby, skis, furs and Terry's part-time nurse into the car, three generations of toy poodles, Poachie, Appie and Ginger yapping dejectedly in the background, the family made a scheduled (Dick is scheduled) departure for Palm Beach Aviation and a short run to check out the newly tuned-up plane before a

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weekend at Beech Mountain, N. C. and some skiing.

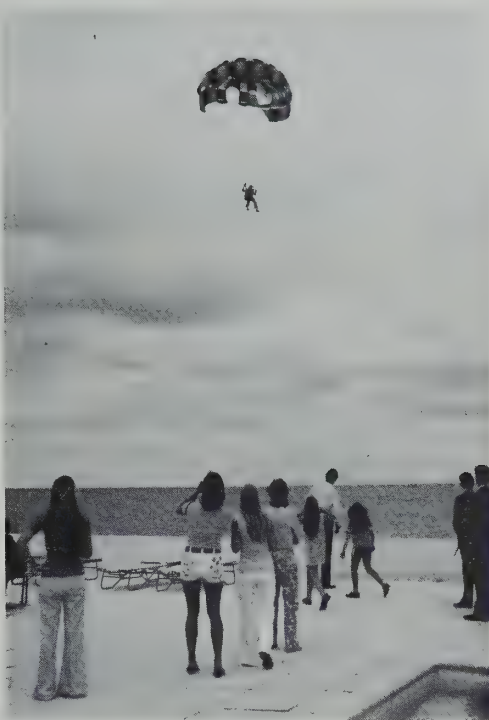
Antares' skis are very small and were imported from Germany, June said, while Dick made business calls on the car telephone.

The Davises have an insane curiosity about everything. In the midst of spilling gas, loading the skis, convincing Antares to board, and being hospitable, Dick and June recounted their flight down into the Grand Canyon in 1969, buffeted by the weather changes, surrounded by the canyon walls, agog with profusion of colors.

"Sometimes we wouldn't do over again what we've done . . . it can border on being dangerous," observed June thoughtfully.

Dick and June flew up to the Apollo 17 launch in December (they fly to all the launches) and while the mission was on "hold" they orbited the rocket with 200 other pilots.

"You should have seen it," marveled Dick. "Never saw anything like it in private aviation . . . you're flying along and from nowhere comes another plane . . . they're all around you," he observed even more thoughtfully.



Dropping in for birthday festivities at The Beach Club is a skydiver from Indiantown.

Flying brought the Davises together.

June, a tall, extraordinarily constructed brunette with a wide, happy smile, is a first place Powder Puff Derby winner and one of the few

women in the world to become a helicopter pilot. She operated her own flight school at Palm Beach International Airport where Dick showed up one day to take flying lessons.

June soloed in 1953 and Dick in 1960 but Dick took up sky-diving and not to be outdone, so did June.

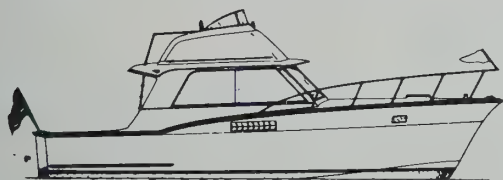
"One gets a spiritual feeling after an extremely exciting situation," says Dick as barefoot June pilots the plane with Antares at the controls. Well, really Antares was just sitting in Mama's lap while Mama flew and a frozen passenger hummed "Nearer My God To Thee."

As June landed, the joyous couple engaged in animated conversation as to which was more dangerous, take-offs or landings.

Landings won. But June set down the sparkling little plane while peeking over Antares' blonde head as if she were spreading butter. Antares peered sleepily at the frozen passenger.

Lest one should get the impression that Dick and June Davis have no respect for adventure, they have both known fear.

Dick: "Bad weather when you're lost in a plane can be bad scared.



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Have you ever been scared lost, June?"

June: "I've been lost but never scared lost because I found myself."

Dick: "I've been lost in the mountains over West Virginia in bad weather . . . that was scared lost."

"You have to have faith in yourself. The power to control the fear at the moment gives very special rewards later," said Dick.

The control is aided by a sort of rapid and electronic yoga called Bio-Feedback which Dick took a course in at the Menninger Clinic in Topeka.

On the way home from the airport to put the brightest star in the southern hemisphere to bed for a nap, Dick and June stopped in at Unity of the Palm Beaches for a workout on the machine.

Dick got hooked up and began to relax from the brain wave cycle-state of Beta to Alpha to Theta. The brain is at its most active state in Beta; Alpha is somewhat slower and Theta is the point arrived at just before sleep.

It is at this stage, Dick believes, that the mind can be working at its fullest capacity while the subject is totally relaxed.

"Scientists now feel that Thomas Edison was really in the Theta state when he was taking those naps," said Dick, who is also interested in transcendental meditation.

Whatever the secret, Dick and June Davis have found the time and energy to use their physical capabilities to the fullest extent and become successful in their business field.

*"... I've been
lost but never
scared lost . . ."*

And plenty of time to spend on Antares in their comfortable home, informally cluttered with toys, games and featuring a den that bears a close resemblance to the interior of a space capsule.

By the next day, Antares had recovered sufficiently from the airplane ride to be guest of honor at a birthday party at The Beach Club. The Davises entertained 40 of Palm Beach's youngest at the party, featur-

ing not just the usual ponies but a real live skydiver from Indiantown who just about made it to the beach on a windy day. Another big difference — Daddy Dick brought the cake himself and ran around taking pictures and directing the skydiving stunt with a walkie-talkie.

For the festivities Antares donned a floor-length blue and white gingham dress, topped by a white pinafore.

Dick and June Davis are a success story in every sense of the word with two exceptions: they are unspoiled and they like each other.

A man who began as a quotations marker with Thompson & MacKinnon and later headed up Group Securities Mutual Funds with close to \$1 million in mutual funds sales, Dick Davis can afford to play hard. So can June, who became a licensed stockbroker in 1963.

"I usually do my hair myself because it's naturally curly," said June, "but for something special I run over to Lizzie Arden's."

Her hairdresser just invested \$50,000 with her.

"How," puzzled June, "do you tip a guy like that?" □

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LA BELLE QUICHE

(Continued from page 24)

thored. It has become my favorite too, principally because the crust is exceptionally rich and tender. Because the pastry is so short it is a little tricky to roll out. I roll it between sheets of wax paper that are lightly floured.

VINCENT PRICE QUICHE LORRAINE

Pastry: Measure one cup flour onto pastry board or wooden chopping bowl. Make a well in the center and add: one egg yolk, ½ cup (1 stick) soft butter, a pinch of salt and 1 tablespoon water.

Mix center ingredients with a fork to a smooth paste then work in the flour to make a soft dough. Chill for about 30 minutes. Roll out thinly on floured wax paper. Line a 9-inch pie plate or quiche pan with the dough. Trim edge and crimp. Cover pastry with wax paper or foil, partially fill with rice or beans, and bake in hot 425 oven for about 5 to 8 minutes. Discard rice or beans and paper and bake for 2 minutes longer. Cool.

Reduce oven temperature to 350. In skillet brown ½ pound bacon cut in small pieces. Drain on absorbent paper. Sprinkle bacon into the partially baked pastry shell. Add ½ pound (1½ cups) grated gruyere cheese. Combine eight egg yolks and two cups cream with ¼ teaspoon salt, ¼ teaspoon dry mustard, and ⅛ teaspoon freshly ground black pepper. Pour mixture into pastry shell and bake in moderate oven for about 45 minutes. Serve hot or warm.

“... good dish
for Easter brunch”

A quiche makes a good main dish for an Easter brunch. The dish is also good to remember the days after Easter when there is leftover ham. The recipe that follows is another version of the tart from Lorraine. The crust makes three 9-inch pie shells. It will keep for several days in the refrigerator, however, and is a good base for fruit pies. Filling is for one 9-inch pie.

HAM AND BACON QUICHE

4 cups flour; 1¼ cups butter, room temperature; 1 teaspoon salt; 2 whole eggs; ½ cup cold water.

Place flour, butter and salt on board or into large bowl and work together with hands until smooth. Add



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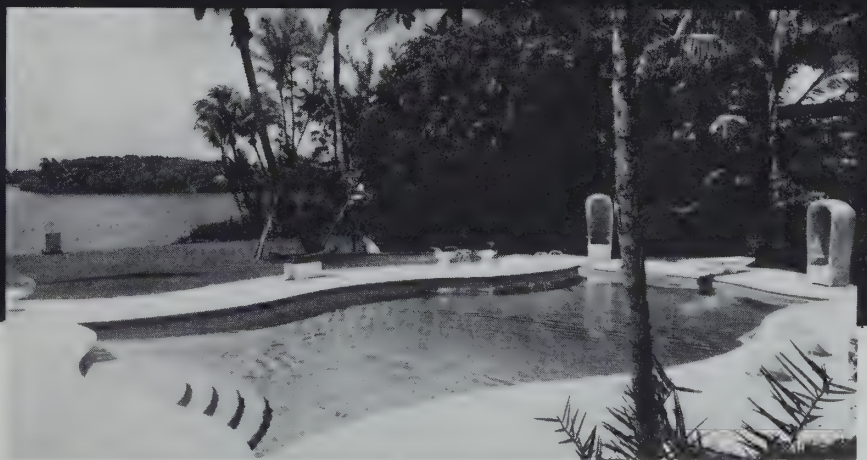
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eggs and water and work with hands until rolling consistency. Roll a piece of the pastry out on floured pastry board $\frac{1}{4}$ to $\frac{1}{8}$ inch thick. Place pastry in 9-inch pie plate or quiche pan and seal edges. Refrigerate for at least 30 minutes.

Filling: 5 strips bacon; $1\frac{1}{2}$ cups light cream or half and half; $\frac{1}{2}$ cup Swiss cheese, grated or diced fine; $\frac{1}{4}$ cup diced ham; $\frac{1}{4}$ teaspoon salt; $\frac{1}{2}$ teaspoon nutmeg; $\frac{1}{4}$ teaspoon white pepper; 4 eggs.

Fry bacon and drain. Crush bacon over the bottom of the pie shell. Sprinkle Swiss cheese and ham over bacon in pie shell. Place cream, spices and eggs in a bowl. Mix thoroughly. Pour over bacon, cheese and ham in pie shell. Bake at 350 for about 30 minutes or until top is golden brown and mixture is set. Serve warm.

If you are using a removable bottom tin, place the pie on a coffee or other can and the fluted rim will fall away from the crust. If you are using a regular pie dish that is not pretty enough to take to the table, let pie cool slightly and then, if you are sure it is loose enough, slide onto a serving dish.



Sunday breakfast quiche for the family may feature pork sausage links and mushrooms.

PATE BRISEE PASTRY

This pate brisee pastry can be pressed into the pie pan with the fingertips — no rolling is necessary.

2 cups flour (all purpose); a pinch of salt; 1 teaspoon confectioners sugar; $\frac{2}{3}$ cup butter, room temperature.

Sift flour, salt and sugar into a mixing bowl and rub in the soft butter with the finger tips until mixture resembles fine crumbs. Form into a ball and chill for 30 minutes or more.

When ready, place pastry on floured board and pat into a round. Place in a 9 or 10-inch pie pan and press to the shape of the pan. Prick bottom and bake in 450 oven to set crust. Cool and fill as desired.

Now for some variety in fillings:

QUICHE PIPERADE BISCAYNE

2 tablespoons olive oil; 1 small onion, sliced; 1 green pepper, diced; 2 cups tomatoes, skinned, seeded and diced; 1 clove garlic, minced; 1 tablespoon diced pimientos; $\frac{1}{2}$ cup diced smoked Virginia ham (or other ham); salt and pepper to taste; 3 eggs, well beaten; 1 tablespoon chopped parsley; 1 9-inch pie shell.

Preheat oven to 350. In saucepan heat oil and add onion and green peppers. Saute for 2 minutes. Add tomatoes, garlic, pimientos, ham, salt and pepper. Cook for 10 minutes. Cool and add the eggs and parsley. Pour mixture into prepared pie shell and bake for about 25 minutes.

LOBSTER OR CRAB QUICHE

$1\frac{1}{2}$ cups light cream or half and half; $\frac{2}{3}$ cup canned clam juice; 4 eggs; 1 7-ounce can lobster or crabmeat.

Beat cream, clam juice and eggs together. Sprinkle the lobster or crab-

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meat in the prepared pastry shell. Pour the beaten egg mixture over and bake in 325 oven for 30 to 40 minutes.

ONION QUICHE

3 medium onions; $\frac{2}{3}$ cup butter; 1 tablespoon flour; $1\frac{1}{2}$ cups half and half cream; salt and pepper, grated nutmeg.

Chop onions quite fine; saute them in butter until soft but not brown. Cool and then add flour, beaten eggs, cream and mix well. Season to taste with salt and pepper and nutmeg. Pour into prepared pie shell and bake in 325 oven for about 30 minutes or until the filling is set. Serve hot.

CHEDDAR CUSTARD TARTS

$1\frac{1}{2}$ cups finely diced or grated cheddar cheese; 24 unbaked $1\frac{1}{2}$ inch tart shells; 4 large eggs; 1 tablespoon flour; $\frac{1}{2}$ teaspoon salt; $\frac{1}{2}$ teaspoon powdered mustard; dash ground mace and cayenne; 1 cup milk; 1 cup cream; 1 tablespoon melted butter.

Divide cheese equally among the prepared tart shells. Set aside. Beat together the next six ingredients, then stir in milk, cream and butter. Strain the mixture and divide equally among

tart shells. Bake in preheated moderate 375 oven about 30 minutes, or until custard is set. These are ideal for cocktail party snacks. Serve hot. Filling may also be used for large pie shell.

SAUSAGE CHEESE TART

A Sunday breakfast quiche for the family might feature pork sausage links.

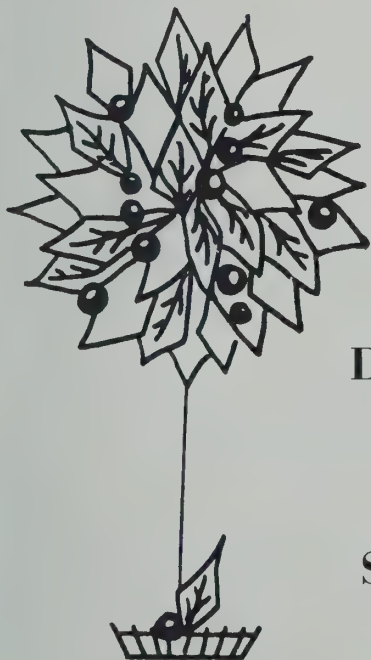
1 cup sliced onion; 1 cup sliced fresh mushrooms; 2 tablespoons butter or margarine; 1 pound pork sausage links, partially cooked; $1\frac{1}{2}$ cups shredded cheddar cheese; 3 eggs, beaten; 1 cup milk; 2 tablespoons flour; 1 teaspoon salt; $\frac{1}{2}$ teaspoon paprika.

Cook onion, mushrooms in butter or margarine until tender but not brown. Save 6 sausages for top of quiche and slice remaining links. Place vegetables, sliced sausage and cheese in alternate layers in prepared pastry shell. Combine eggs, milk, flour, salt and paprika; pour into shell. Bake in 400 oven until filling is set and nicely browned, about 30 minutes. Arrange 6 reserved sausages on top. Cool on rack for 10 minutes before cutting into wedges. □



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OF STANTON GRIFFIS

(Continued from page 78)

jects, they never brought much in the way of income. Griffis, on the other hand, bought up Brentano's Bookstore in New York at a bargain price and turned it into a money-making proposition which he subsequently sold at a good price.

Like men of business genius Griffis can generally turn a profit in whatever enterprise interests him. Making money is a talent which does not demand fidelity to any single enterprise.

For several years Griffis was deeply involved in the moving picture business as an executive at Paramount Pictures. It was at this time that he married a handsome actress, Whitney Bourne. This marriage, his second, did not last very long. His first wife, Dorothy Nixon, (no relation to the President) whom he married in 1912, died, leaving him with a son and a daughter. Griffis has maintained excellent relations with his children over the years.

"I've been a lousy husband," he admits. "I guess I just love all women." He has remained good friends with Whitney Bourne and visits her occasionally in Coral Gables.

In commenting on the present state of the movies he says, "The whole business is so much more efficient today. The way films are now being packaged is far less wasteful than in the old lavish days of a DeMille production. Despite television, the movies are a durable business."

In addition to being a director of Madison Square Garden he was for a time a producer of Broadway plays. Prominently displayed in his Palm Beach living room is a lovely picture of the actress Katherine Cornell as she looked in one of her most successful productions, *The Barretts of Wimpole Street*, which he helped finance.

"Kit was a marvelous intuitive actress," he says. "I've loved her for years. We had a close and intimate friendship — and her husband didn't mind."

"She was not a studied actress or mannered, say like Ruth Gordon. Kit was curiously always terrified every time she went on stage. It was fear that caused her to turn down endless movie offers."

* * *

Today, Ambassador Griffis lives alone in a comfortable one story, sprawling Palm Beach house which he designed himself seven years ago.

There is a spacious amount of outdoors, a comfortable swimming pool which he uses almost every day and a sizeable garden in which he enjoys growing a variety of flowers. Roses are his specialty. It is in this house that he regularly entertains his children and grandchildren. One can't help noticing some of the pillows on the large sofa embroidered with mottoes he devised himself. "Guests fill me with sorrow. Here today, Here tomorrow."

*"... I cannot
conceive life
without laughter"*

row" and "I love the patter of little feet — leaving."

He still maintains a small New York apartment which he visits rarely and reluctantly. He says it is mainly a repository for his memorabilia. But not all of it is in the apartment; the walls of his Palm Beach home are filled with fascinating pictures of his colorful past. There is a large autographed picture of the late President Harry Truman for whom he had great admiration. "It was he who succeeded in the monumental task of putting our democratic system back to work after the virtual dictatorship of Franklin D. Roosevelt," he says.

"Personally, I got along well with FDR," he adds quickly. "I will always remember how he roared with laughter when I accepted an assignment in World War II with these words, 'Mr. President, I may not do better than the State Department at this job, but I surely can't do worse.'"

Although a life-long Democrat, Ambassador Griffis did support Wendell Wilkie in 1940. He also says he is not so sure the trend toward personal presidential diplomacy, begun by a Democrat, Woodrow Wilson and carried on since then, is the best thing for this country.

"Secretary of State William Rogers," he says, "is a most able man — but who runs foreign policy today? Kissinger and Nixon."

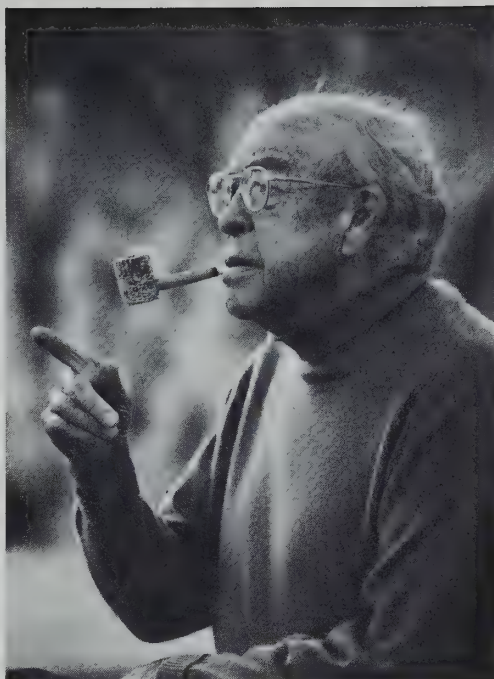
In commenting on the inner workings of the State Department which he came to know intimately, he says, "If ever the State Department could be separated from politics, it would function as originally intended. But since Congressmen set the budget,

they feel they have the right to dictate appointments. They exert terrible and injurious pressures on the hiring of so-called experts.

"Let's say a congressman has a friend who helped him in his campaign. If this friend expresses an interest in kangaroos, lo and behold, the congressman insists he should be appointed to an important post in Australia.

"As yet, no one has been able to separate the State Department from politics, though many have valiantly tried."

Reflecting on his past career in a room with signed pictures on the wall from George Marshall, Dean Acheson, Richard Nixon and James Forrestal who first involved him in government work, he says, "Of course, knowing the right people has been a great help to me. Several of my Wall Street friends and associates were most helpful in my diplomatic career. It is not generally recognized what outstanding contributions to government and public service have been made by prominent Wall Streeters such as Bob Lovett, Ferdinand Eberstadt, Douglas Dillon, Averill Harriman and oth-



Ambassador Griffis lives alone in a one-story sprawling house, enjoys growing roses.

ers who prefer to remain anonymous."

A dedicated party-goer, Stanton Griffis rises fairly late in the morning, swims regularly, reads a lot, checks his Wall Street office by phone, then lunches, takes a nap, handles a few

more business and personal calls — and dines out almost every night in the week with a variety of Palm Beachers.

"There are a lot of interesting and lively people now in this town," he says. "Pat Lannan, Pete Pulitzer and Victor Farris among others. Vic Farris, by the way, almost ruined me. I was running the Thatcher Glass Company a while back and Victor came along and invented the waxed paper milk carton. He cost me a lot of money. He is a bright, sharp and interesting man with a good sense of humor."

An ardent reader, his taste is wide and varied. His reading is as eclectic as his business interests. Best sellers, biographies, histories and an occasional racy novel for diversion are piled up on tables in the study and beside his bed. He is also a television fan.

Although he is reducing the number of his outside commitments, such as helping to develop the finances of the Cornell Medical Center in New York, he still continues active in hospital work. Locally, he serves on the board of the St. Mary's Hospital in West Palm Beach. He is active in the Palm Beach Civic Association and is

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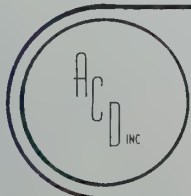
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on the board of the First National Bank in Palm Beach.

About sports he is rather rueful. "I finally and reluctantly, not so long ago, had to give up tennis. The old bones just creak too much," he says. Tennis has always been his favorite sport and he recalls playing tennis with H. V. Kaltenborn.

"Now there was a man who hated to lose," he says. "But somehow I always managed to beat him." (This came as news to me, since my father spoke only of his victories.)

Ambassador Griffis has always been known as a lady's man. He loves the ladies and they seem to reciprocate. He is regularly seen escorting some of Palm Beach's loveliest women to various functions. He is a great diner-outer and much in demand as a dinner guest. This, he explains is "Because of my age and my title I can bridge all the little cliques in this town. All the wonderful competing hostesses dearly love the ambassadorial title — and so do I," he adds.

He is an ardent bridge player and plays regularly with the beautiful Therese Anderson who says of him, "I just love the man. He's the most

interesting person in town. He can talk about orchids or roses or serious affairs of state. At bridge, he is a bit of a gambler but almost always makes his bid."

Hostess Mary Sanford says, "He is a sparkling dinner partner and a great friend. I would rather be with him than many others of my own age. I will always remember the Duke of

*" . . . wrote him
a love letter in
a column . . . "*

Windsor saying after meeting the ambassador at dinner that he enjoyed his conversation with him more than any one in America because of the variety of topics he could discuss."

The exciting Alexandra Landa says, "He has always had an eye for the ladies and it seems to me he has devoted his entire life to giving happiness to women."

Jane Volk, the charming wife of one of Palm Beach's busiest archi-

tects, says, "Ambassador Griffis is one of the most fascinating and tantalizing individuals I have ever met. He is a masculine man which is instantly evident. He also represents knowledge and power which is most appealing. And he has a great knack for getting the conversation on to topics you are interested in."

The exotic Maria Durell Stone agrees. "He is just about the only man in Palm Beach who can talk on any subject. He is especially well versed in love, sex and romance — and he certainly understands women."

Martha Parrish, who before she became manager of the Palm Beach Galleries was the editor of the *Palm Beach Daily News* and *Palm Beach Life*, is a lovely young member of his fan club. "I once wrote him a love letter in a column of the paper, explaining that if I did not have a husband, several children, two dogs and thousands of guppies I would gladly propose to him."

In his time, Ambassador Stanton Griffis has been seen with the most glamorous women in Palm Beach — but some aren't talking. All one young lady said was "Wowsville!" □

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(Continued from page 47)

Why couldn't Philip get over his demeaning love of Mildred in *Of Human Bondage*? Why does Mrs. Craddock cling so long to her unworthy lover? Why is the famous actress unable to give up her young man in *Theatre*?

Maugham is not behind our times, he dealt with the problems that animate us today. Says the heroine of *The Painted Veil*, "I'm not going to bring up my child . . . just so some man may want to sleep with her."

In *The Razor's Edge* he dealt with a deeply religious man who can't believe in the Christian religion but finds the answer in India — a contemporary situation, that.

W.S.M. loved Jane Austen. He pondered what caused him "to turn each page in a frenzy to know what happens" — and this quality he tried to emulate in all his work.

Even though times have changed and the so-called "white man's burden" has been laughed out of existence, a moment with Maugham and you are back in that post-Kipling era

which makes this author an historian of sorts — and a dramatic one at that.

W.S.M. had a contempt for the arrogance of the people who ruled His Majesty's outposts and this attitude made him many enemies in his day. He was never knighted — a sobering thought in these times when almost any British celebrity is entitled to be called Sir.

It was his literary intuition to realize that an excess of virtue can bring about a person's downfall. He was often as hard on virtue as on vice, which again brings up his modernity.

Evelyn Waugh said of him, "He is the only living studio master under whom (a writer) can study with profit."

Malcolm Cowley called him, "the best plain story teller writing in English."

Graham Greene praised him as "the shrewd critical human observer."

As for this reviewer? I say it is time to make the reacquaintance of William Somerset Maugham, that wise and humane and celebrated story teller. He is worth revisiting. □

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IXTAPAN SPA: LUSH AND LAZY

(Continued from page 74)

commodates 150 guests at a time. Cost at the Rancho averages something like \$25 a day with massage.

The other spa south of the border is at Ixtapan, a resort area 90 miles south of Mexico City, located in a glorious tropical setting thousands of feet up in the mountains. It wasn't the Romans, but the Aztec Indians who in the 13th century discovered the therapy of the thermal springs at Ixtapan, and many an Aztec emperor went there to be revitalized.

Some 30 years ago Arturo San Roman bought the Ixtapan resort which he operates with the aid of his two sons, Roberto and Arturo. San Roman is guided by the expertise of Robert L. Warner Associates who handle many distinguished resorts and hotels in various parts of the world.

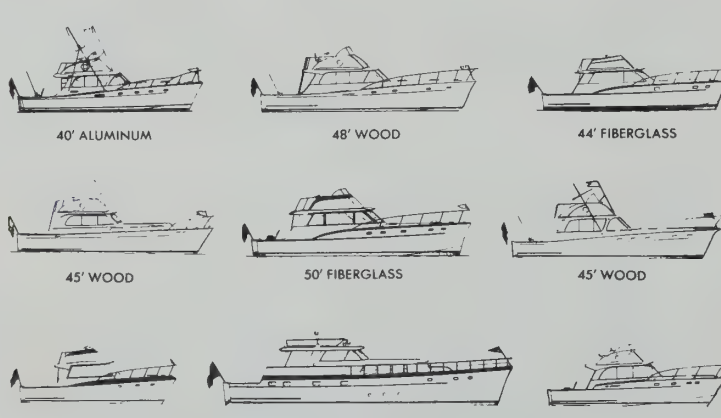
The picturesque Ixtapan resort area is set in unbelievably beautiful tropical gardens with many fountains and reflecting and swimming pools. Jacaranda and bougainvillea and a myriad of other flowering trees, vines and bushes grow in profusion and the

flight and chirping of swallows herald the arrival of dawn each day. Ecologically the place is a dream. Its air is crystal clear, and its temperatures never rise above 75, nor fall below 50 degrees. And in Ixtapan, like Camelot, it seems to rain only at night.

About a decade ago the attractive, Irish-born wife of Roberto San Roman conceived the idea of installing a beauty institute at the resort. It was established on the top floor of the 250-room hotel where a smaller health club exists for men. The resort has a golf course, and facilities for riding and tennis.

Relaxation is the theme at Ixtapan which aims to banish beauty-destroying tensions along with avoirdupois, but without a nerve-wracking schedule. The unsophisticated but well trained Mexican attendants are dedicated, and cater to the patron's every wish, yet never hold their hands out for tips. The institute is supervised by Mary Hanes, a completely bi-lingual American from Colorado.

The guest's day begins at 8 a.m. with a low calorie breakfast of fresh Mexican fruits, an egg and black coffee, served in one's room. An hour-

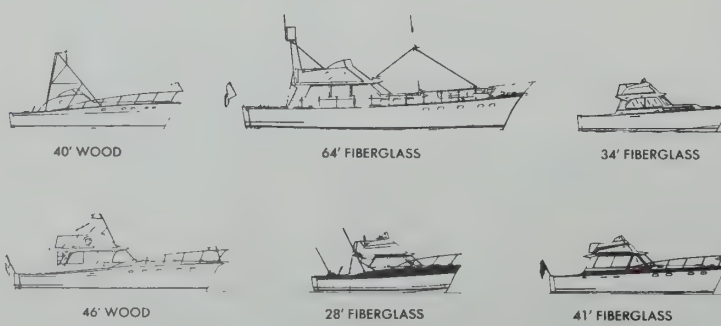


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long workout session in a sunlit mirrored gymnasium begins at 9 a.m. In the gymnasium, which features picture windows overlooking the mountains, exercise machines are available and supervised exercises are given, although not always in perfect English. Then come aquatic exercises which are more fun than work in one of the hotel's flower-surrounded warm min-

“ . . . spring water
in one's private
pink marble bath”

eral water pools. Then it's back to the beauty parlor area for a cup of bouillon followed by a marvelous daily facial which lasts an hour and features home made masks of fresh fruit and honey, avocado or mud packs from the springs.

Lunch prepared in a diet kitchen is served in a private dining room. It is not gourmet but it is good and might well include broiled breast of chicken or whitefish, an enormous sal-


ad with tangy mustard dressing, fruit and coffee.

After that comes a Spanish style *siesta*, a swim, sun-bath or a walk to the nearby village of Ixtapan de la Sal. From 3 p.m. until dinner, the time is spent in the delicious pursuits of scalp treatments with shoulder massage, manicure and pedicure.

Also available are electrotherapy machines, paraffin baths and, it goes without saying, hair styling and hair tinting if necessary.

But the *piece de resistance* of the day is submerging in warm bubbling mineral spring water in one's private sunken pink marble bath where the last vestiges of tension dissolve. Later in the evening before dinner, mariachi bands often play in the lounge or around the big pool. Dinner is low calorie and dieters go sans cocktails, but amuse themselves later watching a movie or folkloric dancing, listening to a concert or playing bingo.

Ixtapan may not be the most chic spa in the world but it dispenses honest, tender care with no pretentiousness whatever, which is relaxing in itself. And that is what spas are all about. □



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HOOKED ON NEEDLEPOINT

(Continued from page 67)

magazine, where he trained to be a decorating editor.

Along the way, he discovered needlepoint, and began taking night courses in other crafts as well. Although there was no public interest in such skills at the time, he convinced his publisher that a series of how-to-do-it articles on them would be well-received.

*"... the hobby
doesn't wear thin"*

"I couldn't even find the word macrame in the dictionary then," he says, "let alone find someone who could do it."

But he did locate a macrame authority, as well as experts in the other crafts, and discovered in working with them that "craft people are the nicest who walk the earth."

Gartner learned each craft himself in the process. Yet, for his own enjoyment, he kept coming back to needlepoint.

A few years ago, when he was asked to do a book on the subject, he agreed. The beautifully-illustrated volume, *Needlepoint Design*, published by William Morrow & Co. Inc., is the polished result.

Needlepoint wool, he says, must be specially endowed to "endure the tugging and pulling it is subjected to every time a stitch is made." The stitches, he explains, aren't difficult to learn.

A pillow, he suggests, is best for starters, because "it is not intimidating." You can keep it if it turns out beautifully or give it away if you aren't too happy with it."

When the book was published, Bergdorf's asked Gartner if he would open a shop there. At about the same time, nearly three years ago, he and a friend became partners in the Worth Avenue shop, *Needlepoint*.

One of the nicest things about needlepoint as a hobby, Gartner believes, is that it doesn't wear thin — in more ways than one.

Many needlepointers fill their sofas with pillows, he says, and when that starts to overflow they give some away or start on different items.

"People who get hooked on needlepoint," Gartner says flatly, "don't get tired of it." □

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(Continued from page 36)

other popular Gotham restaurants. Beef is still the lure that made Manny's a mecca for Diamond Jim Brady, Irving Berlin, Rudy Vallee and now Mayor John and Mary Lindsay.

A dining event of note was the Provencal Festival recently held at the Four Seasons. Chef Jean Crepin of Le Chateau du Domaine St. Martin at Vence on the Riviera flew to Manhattan to present his culinary masterpieces including *Le Loup en Papillote* and *Noisette de Chevreuil St. Hubert*, with table settings of Maison Cartier.

Piano-fanciers are in good fortune these days as Bobby Short gave a Cole Porter and Noel Coward concert at Alice Tully Hall, but those who missed him there can catch the tunes at Hotel Carlyle. Ever popular Georges Feyer at the keyboard leads his combo and still stands them up at the elegant Stanhope on Fifth Avenue.

What has been the big picture at famed Empire Room of the Waldorf? Singer-impressionist Jim Bailey bustled through for a fortnight and one thought he was the alter-ego of Judy Garland and Peggy Lee. Next, Joel Grey brought a whole aura of *Cabaret* with him, and following him was Frankie Laine.

Bright notes in Gotham were the "Courtesy Award" presented to Howard B. Phillips of the Biltmore Hotel, with accolades made by etiquette authority Amy Vanderbilt, and the head of New York's Visitors Bureau, Charles Gillett. Graciously heralding the season ahead is Sheila King, just crowned New York City's Summer Festival Queen — to rule the 20th anniversary summer fete. □

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You and Your Sign

By James Laklan



ARIES (March 21-April 19)

The winds of change blow all about you, whispering winds bringing nearly imperceptible changes, sand-grain by sand-grain moving the old dunes of established order. You sense these changes but cannot control them. Yet you know they affect you. You welcome some. Some you would exorcise.

Aries is the sign of openness. Awareness is one of your strengths. Even now, consciously or unconsciously, you are making adjustments to balance these changes.

There are more immediate changes for you in this period. You may suddenly act in a way that surprises you, suddenly feel quite unlike yourself. The feeling can be exhilarating. But you cannot recall the feeling on demand. It must happen.

There may in this period also be abrupt changes of plans, some which you think undesired. But you should sense the challenge. Your mind, and creative talents should be working full time. The time should be a positive one.



TAURUS (April 20-May 20)

Taurus is the money sign. During this period you will find yourself considerably concerned with money matters. An earlier miscalculation may force you to borrow money or use capital.

In the first part of the period you are apt to experience a case of money martyrdom, accompanied by a great show of economy (which has been described as knowing how to spend). Mike Todd once said: "I've often been broke but I've never been poor."

This would be a good time to re-study and adjust your fiscal budget, or to make one. Minor changes in money-handling habits can appear to put cash in your pockets. You have a star-given gift for money legerdemain (one you often ignore). Taurians who use the gift are often thought richer than they are.

Someone may ask to borrow mon-

ey from you at this time. If the amount is considerable you might well get some expert advice.

Your luck could be in on winning a small sum. Don't try to double it.



GEMINI (May 21-June 20)

Gemini rules traffic, and in this period you are going to feel some of the stop and go influences of your sign. Don't expect everything to flow smoothly right now. Removing some mental or emotional road blocks could be a help.

Traffic is also, of course, a matter of exchange. Look for some trading. You may have to give more than you thought to get something you want. Also you may exchange one plan for another with beneficial results. Open-minded trading in ideas will pay dividends.

You may find yourself at this time exchanging one problem for another unless the solution to the first is carefully considered. Take time and try to get to the root of the matter before deciding.

This would be a good time to start making travel plans, though not a particularly auspicious time for actual travel. Traveling for pleasure may be disappointing. The most exciting travels may be in the imagination. It is a good time for creative activity.



CANCER (June 21-July 22)

Cancer is the sign of cooking. One of your most persistent queries may be paraphrased "what's cooking?" You do not like to be left out of the know, and you can enjoy being involved in a wide variety of activities.

During this period you will have greater success if you concentrate your energies. One line of activity in particular can be extremely useful to you. Another person appears to be involved.

Don't try to cook up schemes to gain an end you desire. You will do better to work in a direct and open fashion. Your charm and ability can

be far more clearly seen and appreciated.

Certain future plans, possibly involving a vacation or change of locale may be taking shape now. You are or soon will be receiving any number of suggestions. You have a tendency to lend an ear to anyone who wants it (a quality which endears you to others), but there are times when too many cooks spoil the broth.



LEO (July 23-Aug. 22)

As a Leo you are susceptible to flattery, and at this time someone may be using this characteristic to gain his (or her) own ends. Your awareness may turn the gambit to your own advantage.

A sense of humor particularly about yourself is one of Leo's strengths, and a situation will arise, probably near mid-month, when this strength may be severely tested. You will be inclined to grow grim, to wish to go on the warpath. A few well-chosen words may help clear the atmosphere, but a good laugh will probably do better.

The number five should have significance for you. Leo is the fifth sign. A fifth attempt may bring success where there has been previous failure. A fifth appointment kept, a fifth letter received, book or article read — watch for a special application.

You may be involved, and happily, with children during this period. Leo is the sign of the child. Many Leos write children's stories. This would be a good period for you to try this activity.



VIRGO (Aug. 23-Sep. 22)

This should be a busy time for those of Virgo. Considerable planning should take place. Steps toward implementing future affairs should be made. You may also have considerable busy work thrust on you (a situation you won't much care for).

The phrase 'busy as a bee' is often applied to Virgos — though their ability and efficiency tends to make others unaware of all they accomplish

(something which sometimes secretly annoys those born to the sign). As a side note of interest, Maurice Maeterlinck, a Virgo, wrote *The Life of the Bee*, and Edith Sitwell, also Virgo, wrote *The Queen's Hive*.

Virgo is also the sign of service and the sign of small animals. You should find satisfaction in working with an organization which embraces both, and your contribution could be particularly valuable at this time.

LIBRA (Sep. 23-Oct. 22)

Libra is the sign of measurements. And Librans are said to measure their actions, to deliberate over decisions, to trust facts — an illusive word.

But Librans also have illusive qualities. The outer you is often at odds with the inner you. Strongly intuitive, you are often at your best when acting on first impressions, putting aside the weighing and measuring. During this period you will do well to let your intuitive side be your guide.

Librans are often good judges of character. They can be good arbiters (they have a gift for listening), and you may soon be called on to act in such capacity.

Librans also 'measure up,' though they often underestimate their own value. Loyalty, honesty, capability are all Libra traits. This would be a good time for you to be aware of your own worth — and not to be reticent about making it known to others.

SCORPIO (Oct. 23-Nov. 22)

Scorpio is the sign of self. Perhaps that is why Scorpians can be such a mass of contradictions. Fanny Brice, Ruth Gordon, Vivien Leigh and Katharine Hepburn were all born to the sign of Scorpio.

The Scorpion's life can resemble a roller-coaster. There are ups and downs. You may reach a high peak only to find yourself plummeting down. Yet, as in accordance with the laws of physics, the downward rush provides the momentum for the upward climb.

You may find yourself at this time in an upward climb. Do not be too self-critical or analytical. Let the yeastiness of your temperament take precedence. Do not listen to detractors. (You do have some.)

Pressure can be a great incentive for you, stimulating you to greater accomplishment. You may feel considerable pressure during this time

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(possibly regarding money matters). Your response should be positive.

Do not overload yourself either with work or social engagements at this time. You need figurative space around you — room in which to make mental and emotional moves.



SAGITTARIUS (Nov. 23-Dec. 21)

Sagittarius rules the hips, and in the old slang, the Sagittarian is hip. Keeping alert, being informed — such are important to you. You have a lively curiosity which can lead you into many interesting activities. Keep a little rein on that curiosity right now. Somebody may accuse you of being nosy.

At the moment you may be having some trouble keeping the admonition 'love thy neighbor.' There seems to have been a series of irritations and your patience is considerably frayed. The self-righteousness on the part of another is not helping. It doesn't appear to be one of those situations where discussion will be of much help. You might blow off some steam in an imaginary confrontation in the privacy of your own bedroom, getting everything off your chest this way (Sagittarians can be notably outspoken). Then indulge yourself in a spree that will give satisfaction.

Sagittarius also rules religion. You may or may not be affiliated with a formal religion, yet you have an affinity for metaphysics, one which you might cultivate if you are not already so doing. During this period you could be attracted to one of the new thought ministers' teaching.



CAPRICORN (Dec. 22-Jan. 19)

Capricorn has been called the least spontaneous of all signs. Capricorn is the sign of granite and the color of gray.

In granite there is strength, which you have. But granite can also be carved — its strength permits this. Thus you of Capricorn can receive the impact of many ideas, of opposing forces, shoulder stress and strain, and still retain your individual qualities.

In this period there can be attacks against your strength. You may be asked to subscribe to various syllogisms — crafty methods of attaining an end. A close friend or business associate may be the would-be sculptor. You will not be soapstone to his chisel.

You have a multi-faceted personality and will do well to broaden your interests.

Gray is the mystery of fog and the mystique of spring rain. This period should be very satisfying in somewhat off-beat ways.



AQUARIUS (Jan. 20-Feb. 19)

Aquarius is the sign of crystal. You can see through that which is spurious (either people or things) and have little patience for anything shoddy. Your outspokenness along such lines can make you both friends and enemies.

Crystal prisms reflect light and make rainbows. You like optimism (gold at the end of the rainbow), but during this period a series of events may depress you. You may have to change some of your ideas before you can bring back the colors.

The crystal ball is a symbol of visions. If you let yourself, you can see beyond the immediate. You can also turn some visions into goals, and this is a good time for it.

You can have difficulty with an associate at this time over something which seems crystal clear to you and not at all to the other. Arguments and frustrations can result. Be sure that you are clear in your mind as to the end you wish to achieve. Try to clarify some hazy points.



PISCES (Feb. 20-March 20)

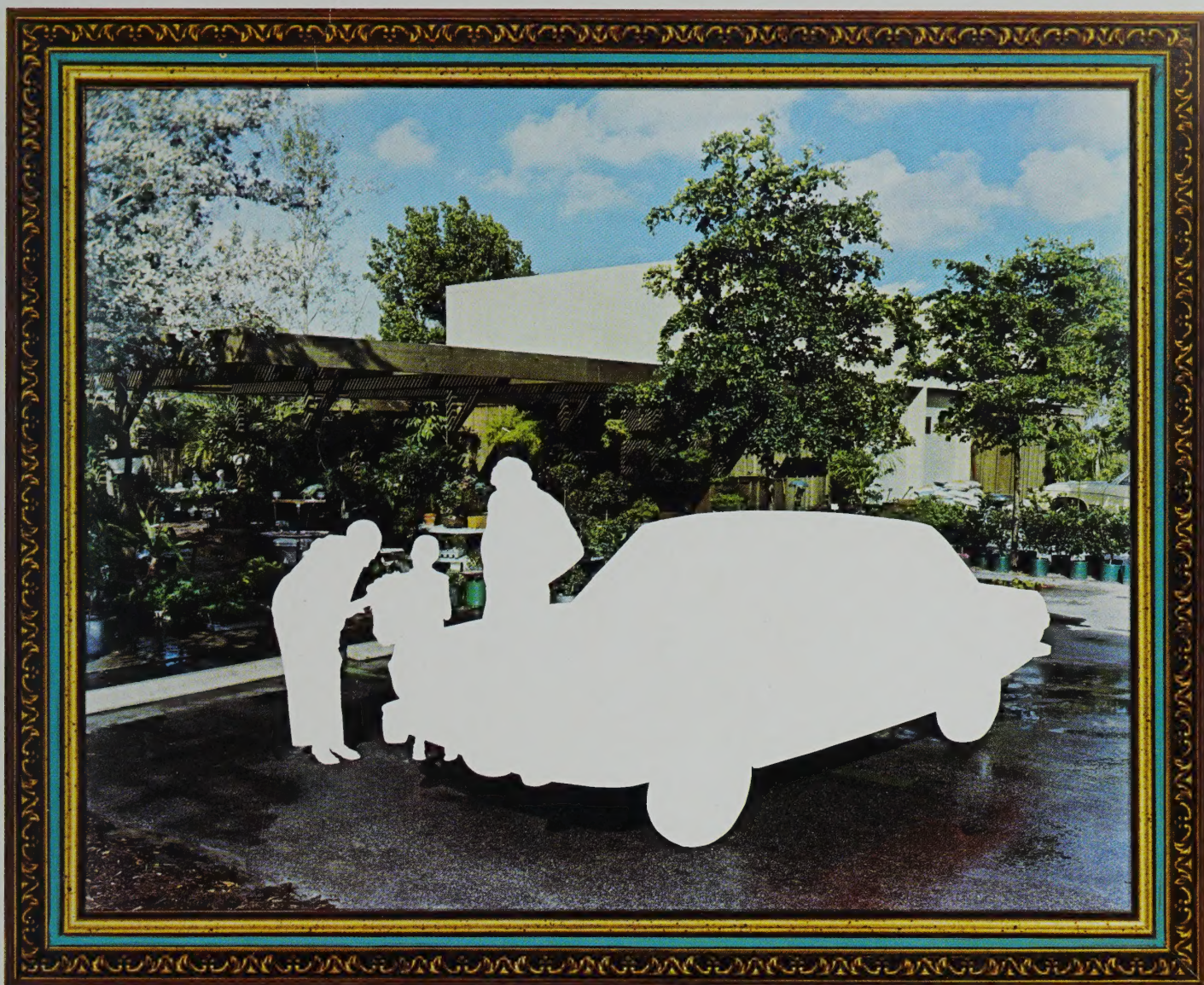
Pisces is the sign of feet and of dancing. One characteristic of the Piscean is that he likes to stand on his own two feet. He values both his independence and individuality.

You would like during this time to be footloose, to follow wherever your fancy might lead. If you were now to answer Shakespeare's question "Tell me where is fancy bred . . . ?" you would choose heart over head.

While you may not be able to be as fancy free as you'd like, you may find yourself acting on impulse more than usual. This impulse-accented period can be a *Bal Masque* for you. You will not know where impulse may lead, and you may or may not wish to unmask when the ball is over. But you will take away *un bon souvenir*.

In romance *le souvenir* may fade too quickly. You may be reminded of another Piscean phrase: "those who dance must pay the piper."

The word foot has a Latin root, *ped*. Pisceans sometimes put someone 'on a pedestal.' You will do well to avoid this during this period, and to examine the pedestals on which you have placed persons or ideas. □



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